MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

THE **French** School

Summer 2007
Academic Year 2007–2008

The French School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510
FAX: (802) 433-2075
E-mail: languages@middlebury.edu
Web: www.middlebury.edu/academics/ls/french

Summer 2007
Intensive Immersion Program

Seven-Week Language Session
June 29–August 17
Total: $6,136
(Tuition $3,945; Board $1,575;
Room $616)

Six-Week Graduate Session
July 2–August 17
Total: $5,980
(Tuition $3,945; Board $1,463;
Room $572)

The School in France/Academic Year 2007–08

Graduate and Undergraduate Programs
Traditional M.A. tuition (Paris), year: $15,960
Undergraduate year tuition (Paris and Poitiers): $17,220
Undergraduate semester tuition (Paris and Poitiers): $8,610

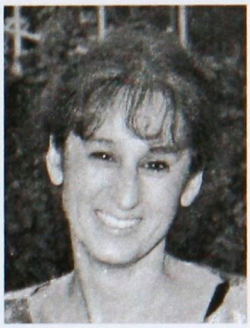
Contents

Welcome 1
French at Middlebury 2
Graduate Degrees 2
Credit 3
Transfer Credit 3
Auditing 4
Financial Aid 4
Enrollment 4
Application and Admission 4
Placement and Orientation 5
Attendance 5
Administration, Faculty, and Staff 6
Intensive Language Program 12
Graduate Program 19
Activities 40
The School in France 42

2007–08

Bienvenue à l'École française!

Welcome to the French School!



Aline Germain-Rutherford

Every summer since 1916, the French School has created an intensive, fully immersive French-speaking environment inside and outside the classroom.

Each level of the program has its own challenges, but all partake of the special Middlebury experience. The key to that experience is the famous *engagement d'honneur*, or language pledge, which requires students to use only the language they are studying.

Your willingness to sign the *engagement* is a guarantee that you are truly serious about your course of study. The *engagement* requires a concentration rarely found even in the countries where French is spoken. In fact, many tell us they learned more French in six or seven weeks of structured and constant language use at the French School than they did during a much longer period abroad.

The French School curriculum includes courses in language, linguistics, literature, culture and society, and language-teaching pedagogy. In the same way that we look for variety and mix in our program and our approaches to teaching, the faculty and curriculum regularly represent the variety of venues in which French is used: Paris but also other regions of France, France but also francophone areas like Africa, Quebec, and the Caribbean.

Our preference for diversity extends outside the classroom as well, in the many co-curricular activities that are offered or that spring up in response to student interest: lectures, creative writing, films and plays, plastic arts, the choir and the cabaret, cooking, sports like soccer, tennis, volleyball, cycling in the magnificent Vermont setting, and more. All in French, of course!

It is in the interweaving of academic and cultural programs that one finds the uniquely exceptional essence of Middlebury College and its French School.

I have always been in awe of what our students are able to achieve, and I'm sure you'll find the results are impressive and rewarding.

I look forward to seeing you soon. *Amicalement, et à bientôt!*

Aline Germain-Rutherford
Director

French At Middlebury

The French School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading to the M.A. or D.M.L. degree. The School in France has programs designed for undergraduates wishing to spend an academic term in Paris or Poitiers, and for graduates who complete their M.A. degree with an academic year in Paris.

GRADUATE DEGREES

Master of Arts

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written French. Highly qualified under-graduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in French, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Paris with the option to return for one more summer. The program provides a broad base in language, linguistics, literature, civilization, culture and society, and pedagogy. It is designed to be a self-contained entity rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration. For further details, please see "Graduate Courses" below.

Doctor of Modern Languages

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in French as well as a graduate-level command of the second language are prerequisites for entrance to the program. Degree requirements include a qualifying paper; eight upper-level graduate courses in French; three graduate courses in a second language (German, Italian, Russian, or Spanish); a comprehensive examination in French; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information, please contact the Office of the Dean of Language Schools and Schools Abroad at: Sunderland Language Center, Middlebury College, Middlebury, VT 05753; (802) 443-5508.

Credit

Credit is defined in terms of units. One unit equals three semester hours.

Undergraduate levels in the seven-week session (levels 100–400) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program comprises three graduate courses, for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits earned toward a degree expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire. The Middlebury College Language Schools do not calculate class rank.

Transfer Credit

After formal admission to the program, candidates for the M.A. and D.M.L. degrees may request permission from the coordinator of their school to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Final approval will come from the Registrar's Office. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit toward an advanced degree at an accredited college or university. The courses must be taught in French in the areas of language analysis and linguistics; civilization, culture and society; literature; or professional preparation, and must not duplicate courses already taken for degree credit. We do not accept certificate courses, asynchronous online courses, correspondence courses, courses taught fully or partially in English, or courses from extension or continuing-education programs. For specific policies on transfer credits from M.A.T. or M.Ed. programs, please consult with the School Director.

All units counted toward a degree must be taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits' and units' validity toward a Middlebury degree expires after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the Language Schools Handbook.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial-aid application process for the summer can be found at www.middlebury.edu/academics/ls/application.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Enrollment

Upon acceptance, all students must pay a $400 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session is granted only exceptionally, by the Director of the French School, and must be requested, in writing, from the Coordinator of the French School before the beginning of the session. The extra course fee for the six-week session is $1,315.

Application and Admission

Application materials for the 2008 summer session and the 2008–2009 academic year abroad will be available as of November 2007 from:

Middlebury College Language Schools
Sunderland Language Center
Middlebury College
Middlebury, VT 05753
802-443-5510
languages@middlebury.edu
www.middlebury.edu/academics/ls/application

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high-school graduates.

Placement and Orientation

All students undergo an online placement test at the time of their application and an oral interview at the beginning of the session to further evaluate the level of the student. A variety of criteria are taken into account when placing students: structural command, writing ability, oral proficiency, etc. Our experience in placing thousands of students allows us to discount certain problems that may appear important to students while focusing on others that they may consider secondary. Students who may disagree with their placement should register a request for a change (request forms can be obtained from the School office). ***However, no course or level change at the undergraduate level will normally be implemented until after the third day of classes***.

To avoid any error, the School administration will request confirmation from instructors that a student may, in fact, be better placed in another course or level. Instructors will observe the student's work closely, and submit a collective recommendation.

Graduates wishing to change a course should obtain the authorization and signature of both professors involved (Add/Drop forms can be obtained from the School office). All requested changes will be dependent on space availability.

Attendance

Because of the highly intensive nature of the program, attendance is compulsory at every class session. The only possible exceptions are documented cases of accident, medical treatment, illness (physical or mental), as well as family or professional emergencies, and absences excused in advance. If a student must miss class for any of the aforementioned reasons, he/she should notify the instructor(s) immediately, ahead of time if at all possible.

Undocumented and/or unexcused absences will lead to sanctions ranging from a reduction of final grade to dismissal from the program without a grade and without a refund (see details in the Student Handbook). In case of repeated absences that can be explained by a legitimate cause, we reserve the right to ask a student to leave the program if it appears that he/she cannot meet the course requirements in a manner that is comparable to that of his/her classmates.

Faculty and Staff

Administration

Director: Aline Germain-Rutherford
3M National Teaching Fellow, Associate Professor, University of Ottawa; Doctorat en Didactologie et Didactique des Langues et des Cultures Secondes, Université de Paris III–Sorbonne Nouvelle

Associate Director: Thierry Leterre
Distinguished Professor of Political Science, Faculty of Law and Political Science, Versailles-St-Quentin-en-Yvelines; Doctor in Philosophy, University of Paris Panthéon-Sorbonne

Coordinator: Beverly Keim
B.Sc., University of Illinois; Diplôme d'études françaises (CIEF Dijon), Diplôme Supérieur de français des affaires (CCI Paris/University of Illinois)

Staff

Mario Dionisio, Bilingual Assistant, Communications
B.A. Spécialité études latino-américaines et italiennes, Université de Montréal

Jason Martel, Bilingual Assistant, Communications
French Teacher, Concord-Carlisle High School, Concord, MA;
M.A. in French, Middlebury College

Meg Mahon, Bilingual Assistant, Events
Étudiante au doctorat en français, et Assistante de recherche,
Duke University, M.A in French, Middlebury College

Nicole Rudolph, Bilingual Assistant, Administration
M.A. in French, Middlebury College

Andrew Tourtelotte, Bilingual Assistant, Administration
Lecteur d'anglais, Université Paris III Sorbonne Nouvelle
M.A. in French, Middlebury College

Hitoshi Yamaguchi, Bilingual Assistant, Events
M.A. in French, Middlebury College

Linguistic Assistants

Hakima Achalfane
Master 1 d'Études européennes, Paris III et
Maîtrise de Langues Étrangères Appliquées, Paris IV

Meghan Jackson
M.A. in French, Middlebury College

Claire Ménard
Étudiante en Master 1 FLE, Université de Bourgogne

Claire Spacher
Maîtrise d'Études Théâtrales, Université Marc Bloch, Strasbourg

Faculty

Tracy Adam
Formatrice en langues et pédagogie, Centre BLC de Lyon, Doctorat en philologie française et romane, Columbia University

Bachir Adjil
Chargé de cours en littératures francophones, Université de Paris VIII Saint-Denis; Doctorat en lettres modernes, Université de Paris VIII Saint-Denis

Dominique Agostini
Maître de conférences à l'Université de Paris XII; Agrégé de sciences sociales et ancien élève de l'École Normale Supérieure de Saint-Cloud

Romain Bontems
Enseignant, Français Langue Étrangère, Université du Maine (Le Mans) et Collège Interarmées de Défense (Paris); Maîtrise en Français Langue Étrangère, Université de Paris X - Nanterre

Virginie Corret
Professeur agrégé d'éducation musicale, Collège Denis Diderot et Lycée Camille Saint-Saëns, Deuil-la-Barre; Maîtrise de musicologie, Bordeaux III; Première médaille en piano du Conservatoire National de Région de Bordeaux

Florian P. Croisé
Chargé de Cours de F.L.E. (Français Langue Étrangère) à l'Institut d'Études Politiques et l'Institut de Recherche Europe-Asie (Université Paul Cézanne), Aix-en-Provence; DEA en Sciences du langage, Université de Provence

Eve de Dampierre
Chargée de cours de littérature française, Université Marc Bloch-Strasbourg II; Agrégée de lettres Modernes et Docteur de troisième cycle; Ancienne élève de l'Ecole Normale Supérieure

Alex Fancy
3M National Teaching Fellow, Professeur titulaire de français, Directeur du programme de théâtre et Fondateur-directeur de Tintamarre, troupe de théâtre bilingue, Mount Allison University, NB; M.A. in French, Western Ontario University

Suzanne Fernandez
Chargée de cours à l'université ParisVII en littérature française contemporaine, Agrégée de lettres modernes.

Corinne Fertein
Professeur d'anglais, Institut Commercial de Champagne Ardenne; Maîtrise d'anglais, Université de Paris III - Sorbonne Nouvelle

Romuald Fonkoua
Professeur de littérature francophone, Université Marc Bloch–Strasbourg II; Doctorat de littérature comparée

Béatrice Fracchiolla
Maître de conférences en sciences du langage, Université de Paris 8, Doctorat en didactologie des langues et des cultures, Université de Paris 3 Sorbonne Nouvelle

Philippe France
Professeur de langues, Études politiques et juridiques, Université de Paris I Panthéon–Sorbonne; Agrégation d'anglais

Michel Gabrielli
Ancien senior lecturer aux universités du Michigan (Ann Arbor) et du Wisconsin (Madison); Ancien visiting lecturer au Département de français de Middlebury College

Karine Germoni
Professeur agrégé de Lettres Modernes; Agrégation de Lettres Modernes, D.E.A. de Lettres Modernes, Université de Provence

Patrick Guédon
Enseignant de Français Langue Étrangère à NYU-France et Middlebury-France; DESS Formation de formateurs, Sorbonne Nouvelle–Paris 3

Nicolas Houdelette
Professeur au collège Montesoro-Bastia (Corse) et au Centre de formation du SCB de Bastia; Certifié en Lettres-Classiques (CAPES)

Bethany Ladimer
Full Professor of French, Middlebury College; PhD in French Literature, Columbia University

Christophe Lagier
Associate Professor of French, California State University Los Angeles; Ph.D. in French Literature, Princeton University; Chevalier des Palmes Académiques

Dominique J-S. Lanni
Chargé de Cours de Rhéthorique et Argumentation à Columbia University in Paris; Doctorat en Langue et Littérature françaises, Université de Paris IV–Sorbonne

Alexandra Laurent
Professeur, Théâtre Ainsi de Suite, Aix-en-Provence

Roger Lauverjat
Maître de conférence honoraire de littéraire comparée, Université de Perpignan; Responsable du cercle littéraire et conférencier à l'Université du Tiers–Temps de Montpellier; Agrégation de lettres modernes

Richard Mattei
Professeur des Écoles, spécialisé dans l'acquisition de la langue, et chargé de pédagogie au centre de formation sporting club de Bastia; Certificat d'Aptitude aux Actions Pédagogiques Spécialisées d'Adaptation et d'Intégrations Scolaires

Tierno Monénembo
Écrivain, éditions du Seuil, Paris

Simone Muller
Maître de conférences de littérature française, Université Marc Bloch–Strasbourg II; Agrégée de lettres classiques et Docteur de troisième cycle

Catherine Noiray
Agrégée de lettres classiques

Jacques Noiray
Professeur émérite de littérature française, Université de Paris IV–Sorbonne; Agrégé de lettres et ancien élève de l'École Normale Supérieure

Véronique Ogden
Lecturer, École Supérieure de Commerce, Pau; CAPES d'anglais

Laurent Patenotte
Enseignant de français à St. Paul School; Maitrise en littérature française, Université du Michigan à Ann Arbor

Claude Pélopidas
Directeur, École de Théâtre Ainsi de Suite, Aix-en-Provence; metteur en scène, comédien ; Maîtrise de Droit International, Université d'Aix-en-Provence

Pascal Perrineau
Professeur des Universités à Sciences Po Paris, Directeur du Centre de recherches politiques de Sciences Po (CEVIPOF), Agrégé de science politique, Docteur Honoris causa de la Nouvelle Université bulgare

José Pliya
Directeur Général de l'Artchipel, Scène Nationale de la Guadeloupe; auteur dramatique, metteur en scène, comédien; DEA en Lettres Modernes, Université de Lille III

Aya-Claire Rémon
Maîtrise de FLE, Université de Paris 8; Professeur de FLE et de linguistique appliquée, Université de Paris I

Nicolas Roussellier
Maître de conférences des Universités à l'Institut d'études politiques de Paris; Doctorat d'histoire à l'IEP de Paris (qualifié aussi en science politique)

Charles Sala
Professeur d'Histoire de l'art, Université de Paris X–Nanterre; Doctorat en Histoire de l'Art, Université de Paris X–Nanterre

Élise Salaün
Chargée de cours à l'Université de Sherbrooke (1999–2005); Ph.D. en Études littéraires, Université de Sherbrooke (Canada)

Barbara Sicot-Koontz
French Curriculum Team Leader and French assessor, Fairfax County Public Schools, VA; Doctorat en civilisation américaine, Université de Paris IV–Sorbonne

Kogh Pascal Somé
Professeur Certifié de linguistique française, Université Paul Valéry Montpellier III et Université de Cergy-Pontoise (France); Doctorat en Sciences du langage

Didier Tejedor de Felipe
Professeur de Français Langue Étrangère et de linguistique française, Université Autonome de Madrid; Doctorat en philologie française

Marie-Aimée Tirole
Professeur des beaux-arts, Lycée Albert 1er, Monaco; Présidente du Comité Nationale Monégasque de l'Association Internationale des Beaux-Arts de l' U.N.E.S.C.O.; Officier de l'Ordre du Mérite Culturel

Bonnie Woolley
Chef de chœur et chanteuse professionnelle; DEA en anglais de spécialité/ didactique des langues

Intensive Language Program/Premier cycle

The Intensive Language Program (seven-week session) is designed for people whose proficiency in the French language is similar to that of a college undergraduate, from pure beginner to intermediate and advanced. Each level of the program involves four or five hours of classroom instruction per day and carries a total of three units of credit (the equivalent of nine semester hours). Although all students must sign the Language Pledge, those who are placed at the beginner levels may observe a modified version of the Pledge for the first ten days of the session. All books required for the courses will be available for purchase from the Middlebury College Store. Students will arrive on Friday, June 29th, and courses begin on Monday, July 2nd.

Level I: Beginners 3101-3102-3103

Coordinator: Barbara Sicot Koontz
Richard Mattei, Nicolas Houdelette

French 3101-3103 are intended for students with no previous experience of the French language. Through a broad range of diverse realia, students will develop limited fluency of French via the development of the four competencies (writing, reading, speaking, and listening). More emphasis will be put on oral and aural communication. Free-form classroom interactions will be balanced with structured grammar and vocabulary drills as well as an introduction to culture and literature. An hour every day will be entirely devoted to small group conversations and role play.
Text: Maïa Grégoire, *Grammaire Progressive du Français, Niveau débutant* (Paris, CLE International, 2004).

Level I.5: Beginners 3201-3202-3203

Romain Bontems
Laurent Patenotte, Nicolas Houdelette

French 3201-3203 are for students with minimal previous exposure to French but who are not yet able to function independently in full immersion. This unique introductory French program takes an integrated approach, using completely authentic video clips and film excerpts to promote the usage and the understanding of French. Students will learn and practice the four basic skills in concert with French culture and the Middlebury experience. Internet resources (oral, visual, and written) will be used on a daily basis, and the grammatical progression accompanied with exercises will be drawn from the audio-visual material of the program. This course requires a sustained effort from the participants throughout the session and a willingness to work with computers.

Text: Maia Grégoire, *Grammaire Progressive du Français, Niveau débutant* (Paris, CLE International, 2004).

Level II: Early Intermediate 3211–3212–3213

Coordinator: Corinne Fertein
Simone Muller, Véronique Ogden

Level Two is an integrated, intensive program for students who have received some previous instruction in (or exposure to) French, but who have reached only minimal proficiency and are not yet able to function independently in full immersion. Level Two focuses on:

- Developing listening comprehension, oral competence, and socio-cultural communicative proficiency;
- Systematic acquisition of strategies for oral and written expression through progressive practice, with topical review of basic morphological and syntactic structures;
- An overview of various cultural aspects of French-speaking communities worldwide, through readings and recordings.

The program is divided into 3 units. Students will be taught 4 classes a day: Vocabulary and Civilization (3211); Introduction to Literature (3212); Oral Activities (3213); and a grammar class. The courses make extensive use of authentic materials such as literary excerpts, magazine and news articles, comic strips, songs, film clips, and web sites. Students will be asked to do presentations using Powerpoint.

Texts: M. Grégoire & O. Thievenaz, *Grammaire progressive du français, Niveau intermédiaire, avec 600 exercices* (CLE International, 2003) ISBN 2090338482; M. Grégoire & O. Thievenaz, *Grammaire progressive du français, Niveau intermédiaire: Corrigés* (CLE International, 2003) ISBN 2090338490; *Le Robert Micro, dictionnaire d'apprentissage de la langue française* (Édition Poche, 2006) ISBN 2849022527; N. Blondeau, F. Allouache, M.–F. Né, *Littérature progressive du français, Niveau intermédiaire, avec 600 activités* (CLE International, 2003) ISBN 2090337567.

Level III: Upper Intermediate 3305-3306-3307-3308

Coordinators: Florian P. Croisé & Dominique J-S Lanni
Béatrice Fracchiolla, José Plyia

Level Three is for students who have had significant previous instruction in French and who are already able to function independently in full immersion. Typically, students at this level demonstrate textual/writing ability beyond the sentence level. The individual components of the program are designed to complement one another, and all include intensive study of the language. Students will also arrive at a broader appreciation of French and Francophone cultures and literatures. N.B. All four courses are required.

The four course segments share the following common objectives:

- Develop aural/oral proficiency through use of video and audio-based media, theater, movies, songs, and TV programs. Students will be invited to express themselves in real-life conversations and through drama activities. Emphasis will be placed on pronunciation, intonation, sentence rhythm;
- Integrate the characteristics of non-verbal language into communication in French (gesture, posture, facial expression, voice inflection, etc.);
- Review selected grammatical structures in close coordination with topics and activities taught in class;
- Provide a broad introduction to French and Francophone culture and literature through the study of articles from the press, plays, short stories, poems, and excerpts from novels.

Texts: Delatour, Jennepin, Léon-Dufour, Teyssier, *Nouvelle Grammaire du Français* (Paris, Hachette, 2004); Le Robert Micro-Poche (Paris, Le Robert).

3305 La Dramaturgie : les mécanismes fondamentaux du récit dramatique/*Dramaturgy: fundamental mechanisms of the dramatic narration*

José Pliya

This course aims at developing ease, fluidity, and efficiency in oral expression through the medium of theater. It will focus on the rules and mechanisms to build and to write a play through francophone contemporary theater: the character, his goal, the obstacles, the conflict, the climax, the cliffhanger, the milking, the topper, etc. With the support of different plays (print or DVD) of Koltès, Mouawad, Pliya, we will try to explore, by theory and practice, the francophone use in theater today. (.5 unit)

3306 Le langage des médias et de la publicité/ *The Language of Media and Advertising*

Béatrice Fracchiolla

This course will focus on contemporary French as it is spoken and written in the media and advertising, and we will mostly aim at developing abilities in writing. Its main purpose is to develop a better understanding of today's and tomorrow's French society. We will work using a course pack comprising various documents (articles, extracts, press, etc.). Over the course of the session, we will consider different topics such as women on the French political scene. (.5 unit)

3307 A travers cinéma, chansons et littérature/
Through Cinema, Songs, and Literature

Florian P. Croisé

Through the examination and use of authentic French materials, the course will discuss current topics in French society and focus on oral language (pronunciation, communication...). Aural and visual materials will include feature-length films, songs, and literary texts (poetry, drama, and short story).
Films: *On connaît la chanson, Les choristes.* (1 unit)
Texts: coursepack of literary texts; *Molière, Le Bourgeois gentilhomme;* Guy de Maupassant, *Boule de suif.*

3308 Introduction au(x) monde(s) francophone(s)/
Introduction to Francophone World(s)

Dominique Lanni

In this course students will discover the peoples and cultures of various francophone regions, such as Quebec, Morocco, French Guyana, Lebanon, or the Antilles, through a variety of documents that will demonstrate the range and diversity of francophone cultures: short stories, plays, songs, recipes, etc. Authors to be considered include Milan Kundera, Michel Tremblay, Jacques Roumain, Copi, Ferdinand Oyono, Tahar Ben Jelloun, Jacques Rabemananjara, Kim Lefèvre, Salah Stétié et Dewé Gorodé.

Students will also continue to perfect their oral and written competence in French through individual and group presentations. (1 unit)

Level IV: Advanced

Coordinator: Tracy Adam
Bachir Adjil, Dominique Agostini, Alexandra Laurent, Claude Pelopidas, Nicolas Roussellier, Kogh Pascal Somé

This level has a three-tiered structure, in which each course carries one unit of credit:

- All students must take the course in advanced grammar and composition (section A or B);
- Students choose one of the one-hour morning courses on contemporary French civilization or drama;
- They choose one of the two-hour afternoon courses on literature, art, and philosophy;

Students sign up for the weekly writing workshops that complement the writing course and for the weekly oral- and gestural-expression workshops.

1. Required writing course

3411 Écrire : de la grammaire au texte/ *Advanced Grammar and Composition*

Kogh Pascal Somé

This course enables students to construct progressively a repertoire of textual forms (narrative, descriptive, expressive, argumentative) in order to communicate flexibly and fluently in writing. Concurrently, students will review fundamental grammatical structures and principles through numerous and varied exercises. This class includes a daily plenary session (1 hour) and is complemented by a voluntary writing workshop.

Texts: Delatour et al, *Grammaire du français* (Hachette, 2004); Boularès & Frérot, *Grammaire Progressive du français, Niveau avancé* (CLE Internationnal, 2004); Girardet et Frérot, *Panorama de la langue française, Méthode de français 3* (CLE International, 2001).

Recommended: M.P. Caquineau-Gündüz, Y. Delatour, J. P. Girodon, D. Jennepin, F. Lesage-Langot et P. Somé, *500 exercices de grammaire* (Paris, Hachette FLE).

2. One-hour civilization or drama courses

3433 Savoir vivre et rites sociaux/ *Historical and Sociological Approach to Social Interaction in France*

Dominique Agostini

As with any other language and culture, speaking French is not enough to communicate in France. Understanding étiquette and mastering the social rules and codes which are at the root of civilization (N. Elias) are also essential to interpreting different contexts of communication. The objective of the course is to explain how social interaction, as described by Erwin Goffman, works in a French context. Historical and social outlooks will be presented as an introduction to practical contemporary situations.

Text: Sabine Denuelle, *Le Savoir-vivre* (Paris, Larousse, 1996).

3450 Langue orale et théâtre/ *Theater and Language*

Alexandra Laurent, Claude Pélopidas

This course aims at developing ease, fluidity, and efficiency in oral expression through the medium of theater. By interpreting characters in short contemporary plays, students work both on phonetic and intonative accuracy and on their body language. All those who engage in public speaking (teachers especially) will find dramatic training invaluable in improving the quality

of their voice, of their posture, and generally in making them feel more comfortable when addressing an audience. Daily work includes vocal, breathing, and other exercises in addition to rehearsing scenes that will be performed in a public show toward the end of the summer session.

3436 Le Vingtième siècle français : Histoire, société, vie politique/ *Twentieth-Century France: History, Society, and Political Life*

Tracy Adam

This course will study the major historical and socio-political events that have shaped twentieth-century France, including: lingering reactions to l'Affaire Dreyfus in the first years of the century; Vichy, collaboration and resistance during WWII; colonial wars, immigration and the emergence of multiculturalism; the events of May 1968; the rise of the far-right Front National, and current debates over the integration of citizens of foreign origin and the religious neutrality of the French state. Underlying each topic of study will be an inquiry into the changing face of French identity. The architectural evolution of living spaces will also be explored with, by way of example, the history of the creation of the HLM and political responses to what many call a ghettoization of France. Provocative debates in French society and law, such as the rights of the unborn and persons with disabilities, surrogate motherhood, the right to housing, and the contaminated blood scandal will be addressed in a lively, participative manner. Films, photography, music, and short readings will serve as backdrop to this interdisciplinary investigation.

Text: Photocopied course pack to be purchased at the College bookstore.

3. Two-hour arts, philosophy, and literature courses

3412 Les grands discours de l'éloquence politique française/ *The Great Speeches of French Political Rhetoric*

Nicolas Roussellier

This course will study a variety of modern political speeches from the French Revolution to today. It offers a panorama of the evolution of French political rhetoric according to its historical, political, intellectual, and religious context. Students will have the opportunity to become familiar with political literature and will work on the art of rhetoric and political discourse in a concrete and lively manner, notably through enrichment of vocabulary, knowledge of the diversity of language styles, analysis of argumentation, and discursive strategies. Students of this course will have the opportunity to write by themselves a political speech which will be performed in a special event, the *Soirée de l'Éloquence politique*, held at the end of the summer session.

Text: H. Néant, La politique en France aux XIX-XX s (Hachette Education, collection «Carré Histoire», 2000).
Reference texts: G. Chaussinand-Nogaret, *Les grands discours parlementaires de la Révolution: de Mirabeau à Robespierre: 1789–1795* (Armand Colin, 2005); E. Anceau, *Les grands discours parlementaires du XIX siècle, de Benjamin Constant à Adolphe Thiers, 1800–1870* (Armand Colin, 2005); J. Garrigues, *Les grands discours parlementaires de la Troisième République, tome 1 et 2* (Armand Colin, 2004).

3434 Des cultures à l'écran : Texte, cinéma et multimédias de la francophonie/*A Global Approach to Francophone Literature and Cinema*

Bachir Adjil

This course is an initiation into the literature and cinema of the French-speaking world. Students will analyze the sociocultural aspects of novels and their screen adaptations, and will then produce written compositions. Students will work with multimedia resources during class, attend all lectures on topics related to the course, and view films outside class hours. Whenever possible, guest lecturers will be invited to share their expertise with the class. Themes to be studied include the colonial and postcolonial periods, exile and alienation, ideological discourse, problems of minorities in the global context, education, children in Africa (North and Sub-Saharan), and the role of women. Examples will be taken from such francophone films as Pépé le Moko (Julien Duvivier), La bataille d'Alger (Gillo Pontecorvo), Omar (Merzak Allouache), Les silences du palais (Moufida Tlatli), Le Gône de la Chaaba (Christophe Ruggia), Inchallah dimanche (Yamina Benguigui), Rue cases nègres (Euhzan Palcy), Afrique je te plumerai (Jean-Marie Teno), L'Enfant noir (Laurent Chevallier), Sango Malo (Bassek Ba Kobhio), and Lumumba (Raoul Peck).
Text: Photocopied course pack to be purchased at the College bookstore.

3439 La Littérature à travers l'histoire de l'art/ *Literature Through Art History*

Tracy Adam

In this course students will read and analyze a variety of nineteenth- and twentieth-century literary texts in relation to a period of art history in France. Artistic periods that will be visually presented include Romantic painting, Realism in art, Egyptomania and Orientalism, Impressionism, Symbolist art and narrative paintings of the fin de siècle, primitivism in art, surrealism and contemporary art and, finally, the rise of modern forms of visual art—from publicity to the comic strip. Short literary texts include those of Hugo, Mérimée, Nerval, Maupassant, Barbey d'Aurevilly, Djebar, Proust and Reza.

Among other oral and written assignments, students will analyze and write literary versions of artistic series by Monet, react to the transformation of a short story into one of the world's most celebrated operas and debate the transformation of Proust's Remembrance into comic strip form. Lastly, in this course which aims to seamlessly weave text and image, students will be asked to prepare dramatic readings of the theatrical texts studied.
Texts: In addition to a course pack to be purchased at the College bookstore, students will need to buy the following works: Victor Hugo, *Ruy Blas* (Paris, Hatier, Collection Classiques et Cie, n. 21, 2003) ISBN: 2218745178; Guy de Maupassant, *Pierre et Jean* (Paris, Librio n. 600, 2003) ISBN: 2290335444; Prosper Mérimée, *Carmen* (Paris, Librio n. 593, 2003) ISBN: 2290335371; Yasmina Reza, *Art* (Paris, Magnard, Collection Classiques et contemporains, n. 40, 2002) ISBN: 221075447X.

Master of Arts in French and Doctor of Modern Languages (Six-week program)

To be eligible for acceptance to the six-week session, applicants are normally expected to have a B.A. degree with a major in French or equivalent course work in French, and a grade average of B or better. In addition to students preparing for Middlebury's M.A. or D.M.L. degree, the École française welcomes each summer "non-degree" students, i.e. candidates for degrees at other institutions, or individuals who want to take advanced courses in French.

Graduate students will arrive on Monday, July 2nd, and courses begin on Thursday, July 5th.

Each course at the graduate level is worth one unit of credit, equivalent to three semester-hours unless otherwise indicated. A normal load is three courses (nine semester-hours), selected in consultation with the Director or Associate Director. Students enrolled in the Doctor of Modern Languages (D.M.L.) program take the same course-load as other graduate students, except in their first ("qualifying") summer, when one of the three units must be completed through FREN 6900, which is the writing of a research paper. At the Master's level, students must earn a course grade of B- or above in order for the credit to be applied toward the degree. At the DML level, students must earn a course grade of B+ or above for the credit to be applied toward the degree. DML students must also earn an A- or above on the research paper written in their initial summer of study.

Some students may be required to take one or more courses at a lower level for undergraduate credit before beginning a full load of graduate work. Permission to take an extra graduate course is granted only exceptionally, by the Director of the French School, and must be requested, in writing, from the French School Coordinator before the start of the session.

Two types of courses are offered in the graduate program: 1) foundation courses (cours de base, 6500), which are designed to provide students with the linguistic, cultural, and literary skills needed for further study; and 2) specialized courses (cours thématiques, 6600 and 6700), which allow students to build upon this foundation and acquire broader and more sophisticated knowledge. Many courses change each year, depending on the faculty and their specialties, allowing for a variety of subjects and approaches.

Courses at the 500, 600, and 700 levels are essentially for students preparing for the Master of Arts or Doctor of Modern Languages degrees. They are also open to highly qualified undergraduates who have scored well on the placement test and are judged capable of doing work at the graduate level. Graduate students in their first summer normally take 500-level courses, while 700-level seminars are open to M.A. candidates nearing completion of the program, highly qualified master's candidates, and D.M.L. candidates.

All books required for the courses will be available for purchase from the Middlebury College Store. Returning graduate students are strongly advised to read certain books for some 600- and 700-level classes before the session.

One of the major missions of the French School graduate program is to meet the call for better teacher training, a national priority. Practicing teachers have historically represented a large proportion of our enrollment at the post-baccalaureate level, and we continually strive to offer courses and activities which help them improve as education professionals. Some of these courses strengthen their content knowledge in areas they themselves teach, such as A.P. French Literature (not offered every year); others, such as oral production and corrective phonetics, help improve their command of the language while demonstrating tools and techniques they can emulate with their own pupils. Students can also benefit by taking courses in FSL pedagogy and/or attending lectures, demonstrations, and workshops with pedagogical themes. Finally, they can take advantage of the French School setting to share ideas with their peers, as well as to observe our language courses and glean new insights into teaching. Note: Students who are currently in-service teachers are encouraged to bring with them the textbook(s) they use in order to participate in pedagogical workshops and seminars.

M.A. Degree Requirements

Candidacy for the M.A. degree is confirmed upon successful completion of a six-week summer session. To receive the M.A. degree, a student must complete a total of twelve units. These may be obtained in one of the following three ways.

a) By completing the required twelve units in a series of summer sessions on the Vermont campus;

b) By completing three units during an initial summer session on the Vermont campus and the remaining seven units during a full academic year in Paris. While this option allows students to complete all the degree requirements in one year, some students find the course load of this accelerated track to be very challenging.

c) By completing three units during an initial summer session on the Vermont campus followed by six or seven units during a full academic year in Paris, and the remaining units during a final summer session on the Vermont campus.

Regarding study in Paris, we strongly recommend option c above for students who need more time for research and study and who would find the course load of seven units in Paris along with the redaction of the thesis to be too heavy. Middlebury charges full tuition even for lesser course loads, but financial aid may be available for qualified students. Both the b and c options, above, result in graduation on the same date, during August of the year following admission. Students who choose the intensive option (b, above) will effectively be finished with their course work by the end of May, thus leaving their second summer free, while students who choose the alternate option (c, above) will complete their requirements just prior to graduation in August.

M.A. DEGREE TRACKS

Traditional M.A.	
VERMONT (entirely or ending in VT)	PARIS
• 3 units in Language and Linguistics including FR 6525 (Intro. to Discourse Analysis) and, based on the placement testing, both or one of the following: FR 6514 (Oral Production) and FR 6509 (Applied Stylistics I) • 3 units in Literature • 3 units in Civilization, Culture, and Society • a combination of three units from any or all of the following: Language and Linguistics; Literature; Civilization, Culture, and Society; or Pedagogy	• 6525 (Intro. to Discourse Analysis) • based on the placement testing, both or only one of the following: FR 6514 (Oral Production) and 6509 (Applied Sylistics I) • Advanced Composition, if indicated by the placement testing and/or by decision of the French School faculty • 2 units in Literature • 2 units in Civilization, Culture, and Society
Specialization in Literature	
• 3 units in Language and Linguistics, including FR 6525 (Intro. to Discourse Analysis) and, based on the placement testing, both or one of the following: FR 6514 (Oral Production) and FR 6509 (Applied Stylistics I) • 5 units in Literature • 2 units in Civilization, Culture, and Society	• 6525 (Intro. to Discourse Analysis) • based on the placement testing, both or only one of the following: FR 6514 (Oral Production) and 6509 (Applied Sylistics I) • Advanced Composition, if indicated by the placement testing and/or by decision of the French School faculty • 6 units in Literature, including 2 for the thesis • 2 units in Civilization, Culture, and Society

Specialization in Civilization, Culture, and Society

VERMONT (entirely or ending in VT)	PARIS
• 3 units in Language and Linguistics, including FR 6525 (Intro. to Discourse Analysis) and, based on the placement testing, both or one of the following: FR 6514 (Oral Production) and FR 6509 (Applied Stylistics I) • 5 units in Civilization, Culture, and Society • 2 units in Literature	• 6525 (Intro. to Discourse Analysis) • based on the placement testing, both or only one of the following: 6514 (Oral Production) and 6509 (Applied Sylistics I) • Advanced Composition, if indicated by the placement testing and/or by decision of the French School faculty • 6 units in Civilization, Culture and Society including 2 for the thesis • 2 units in Literature

Specialization in Linguistics and/or Pedagogy

• 3 units in Language and Linguistics, including FR 6525 (Intro. to Discourse Analysis) and, based on the placement testing, both or one of the following: FR 6514 (Oral Production) and FR 6509 (Applied Stylistics I) • 5 units in Linguistics and/or Pedagogy • 1 unit in Literature • 1 unit in Civilization, Culture, and Society	• 6525 (Intro. to Discourse Analysis) • based on the placement testing, both or only one of the following: 6514 (Oral Production) and 6509 (Applied Sylistics I) • Advanced Composition, if indicated by the placement testing and/or by decision of the French School faculty • 6 units in Linguistics and/or Pedagogy, including 2 for the thesis • 1 unit in Literature • 1 unit in Civilization, Culture and Society *NB: Students who specialize in pedagogy must have taken at least one general course on the methods of teaching foreign languages either prior to coming to the French School or at the French School.*

As an alternative to the traditional M.A. program, students may decide, both in Vermont and in Paris, to prepare an M.A. with a specialized focus in Literature; in Civilization, Culture, and Society; or in Linguistics and/or Pedagogy.

Transfer of Credit

After formal admission to the program, candidates for the M.A. and D.M.L. degrees may request permission from the Language Schools' Associate Registrar to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Transfer-credit requests are to be sent to the School Coordinator. N.B.: Courses taken at other institutions and proposed for transfer toward the Middlebury M.A. degree must be taken after successful completion of the first summer session at the graduate level. Please see the "French at Middlebury" section above for more information on transfer credit.

Graduate Courses/Deuxième et troisième cycles

N.B. While all coursework and daily activity is carried on in French, these descriptions appear in English to facilitate access by a variety of publics.

Language and Linguistics/*Langue et sciences du langage*

6509 Stylistique appliquée I : Maîtrise du discours écrit et du texte/ *Applied Stylistics I: Mastering Written Discourse and Text*

Catherine Noiray

This course is designed for those who need to improve the quality of their written French. Its goal is to familiarize students with major textual types (descriptive, narrative, and argumentative) and provide them with the conceptual and practical tools to produce their own texts. A review of the main grammatical difficulties involved in textual production will be complemented by practical and progressive exercises on constructing texts: crafting an outline, ensuring coherence, using transitions and connectors, etc. N.B. Initially, first-year graduate students will be placed in this course on the basis of their score on the grammar/comprehension test and on the placement essay; although any remaining seats will be opened to other interested students, they should normally register in 6510.

Text: *Grammaire. 350 Exercices,* collection "Exerçons-nous", niveau supérieur I (Paris, Hachette).

Recommended: M.P. Caquineau-Gündüz, Y. Delatour, J. P. Girodon, D. Jennepin, F. Lesage-Langot et P. Somé, *500 exercices de grammaire* (Paris, Hachette FLE).

6510 Stylistique appliquée II : Composition avancée/
Applied Stylistics II: Advanced composition

Alex Fancy

This course aims to help students perfect their written French, use argumentative strategies, and develop an authentic style. It will include the identification and resolution of writing problems, stylistic exercises, and textual composition, independently and in workshops.

Texts: Bernadette Chovelon and Marie Barthe, *Expression et style: Français de perfectionnement* (Presses Universitaires de Grenoble, 2002); Evelyne Siréjols and Pierre Claude, *Grammaire: niveau avancé, 450 nouveaux exercices, 2ème éd.* (Clé International, Le Nouvel entraînez-vous, 2004).

6514 Production orale et prononciation/
Oral Production and Pronunciation

Michel Gabrielli, Aya-Claire Rémon

In this course, students will develop and perfect their oral production skills, by means of various original materials and through a wide array of challenging oral production activities. By working on the linguistic and socio-cultural dimensions of a variety of useful communicative speech situations, students will acquire and consolidate a more sophisticated and lasting proficiency in oral expression. Each class will include systematic work on pronunciation, carefully integrated into the program of the day or the week; practice and correction of French pronunciation, rhythm, and intonation through a wide array of oral exercises (discrimination, repetition, dialogues, in-situation activities...). In all aspects of the course, improving communicative ability will be the priority. A mid-session individual interview will allow students to measure their progress and receive customized suggestions to maximize their oral performance.

Texts: a course pack including documents and supporting material, articles, and short collections of thematic material to stimulate debate and discussion; excerpts of plays, audio and video clips, etc.; Charliac & Motron, *Phonetique progressive du Français niveau intermédiaire* (Paris, CLE International, 1998).

N.B. Initially, first-year graduate students will be placed in this course on the basis of their score on the oral interview; although any remaining seats will be opened to other interested students, they should normally register in 6612.

6515 Des mots et des sens ; approches de la traduction/ *English-French Translation I*

Philippe France

A major source of difficulty at even a relatively advanced level in a foreign language arises from the distortions induced, most often unconsciously, by one's native language, in this case anglicisms. Using a comparative approach, this course will heighten awareness of the problems that arise when one moves from one language to another, help to identify techniques for addressing them, and then put those techniques into practice. We will use exercises based on the lexical and syntactical sources of errors (finding the right word, prepositions and complex conjunctions, verb tenses, etc.). Course materials will be accessible electronically (server and Internet). In the first part of the course we will concentrate on uses and misuses of the dictionary and some fundamental differences between English and French lexical resources; in the second part we will consider more specifically how the two languages take different paths to convey a similar reality.

Recommended Texts: a good bilingual dictionary such as Collins & Robert, and a monolingual dictionary, eg. Larousse's *Lexis de la langue française;* Grévisse's *Le Bon usage.*

6524 Introduction à la linguistique/*An Introduction to Linguistics*

Didier Tejedor de Felipe

This course is meant to be a first contact with the principles and methods of linguistic analysis. Including an introduction to linguistics, the course is designed for people who are beginning their French linguistic studies as well as for advanced-level students willing to increase and systematize their knowledge by means of a structured reflection on certain fundamental concepts of general linguistics.

An introduction to a complex discipline can be dealt with by different approaches. While proposing a view of the organization and functioning of human language, presenting the basic notions of modern linguistics and its main fields of research, we will divide the present course into four broad areas: phonetics and phonology, morphology, syntax (generative approach), and semantics of enunciation (enunciative and pragmatic approach). No previous knowledge of linguistics is required.

Text: a coursepack will be provided.

Recommended: M-P. Paveau et G-E. Sarfati, *Les grandes théories de la linguistique* (Armand Colin 2003); D. Maingueneau, *L'énonciation en linguistique française* (Hachette 1999).

6605 Le français et les langues de la Méditerranée : études de linguistique romane/*French and Mediterranean languages: Romance Linguistics Studies*

Didier Tejedor de Felipe

The purpose of this course is to present a general overview of Romance linguistics. We will cover the main so-called neo-Latin languages (among them: Rumanian, Italian, Portuguese, Spanish, and French) from both a diachronic and a synchronic perspective. Our approach will highlight, on the one hand, the evolution of Romance languages in their socio-historical context and, on the other hand, a general reflection on the language, the different linguistic varieties, and the problems raised in a given society. No previous knowledge of Latin or the other, non-French Romance languages is required.

Text: a coursepack will be provided.

Recommended: H. Walter, *L'aventure des langues en Occident* (Le livre de poche, 1994).

6612 Le Petit Conservatoire/*Theater and Language*

Alexandra Laurent, Claude Pélopidas

This course aims at developing ease, fluidity, and efficiency in oral expression through the medium of theater. By interpreting characters in short contemporary plays, students work both on phonetic and intonative accuracy and on their body language. All those who engage in public speaking (teachers especially) will find dramatic training invaluable in improving the quality of their voice, of their posture, and generally in making them feel more comfortable when addressing an audience. Daily work includes vocal, breathing, and other exercises in addition to rehearsing a short play that will be performed in a public show toward the end of the summer session. This course meets 2 hours daily.

6525 De l'art de bien discourir : de la rhétorique aux méthodes universitaires/ *The Art of Good Discourse: from rhetoric to university writing techniques*

Karine Germoni, Bethany Ladimer, Christophe Lagier

This course involves the theoretical and practical study of French university discourse techniques: linear analysis, composite commentary, papers, praise discourse, and dissertations based on a study of the art of argument and the construction of discourse. Serving as a common thread and basis for study will be works offering a specular analysis of the art of writing, discourse, and controversy.

Texts: A coursepack with extracts from Aristotle, *Poétique*; Quintilien,

Art oratoire; Du Bellay, *Défense et illustration de la langue française;* Descartes, *Discours de la méthode;* Boileau, *L'Art poétique;* Molière, *Cyrano de Bergerac,* Erasme, Fronton, *Éloges paradoxaux*; Montaigne, Pascal, Rousseau, Zola, J'accuse; J. La Fontaine, *Les Amours de Psyché* (Poche, 1991); J.-J. Rousseau, *Discours sur l'origine de l'inégalité parmi les hommes* (Poche, 1996); A. Gide, *Les Faux monnayeurs* (Folio, 2006).

Literature/Littérature

6589 Introduction à la littérature maghrébine de langue française/ *Introduction to Maghrebian Francophone Literature*

Bachir Adjil

This course studies the history of French-language Maghrebian literature through works from the colonial and post-colonial periods by prominent authors and within main currents such as the "Algerianist novel." Beginning in the Fifties, this genre has distinguished itself by its literary qualities and discursive ambitions, a critical affirmation aiming to decipher social phenomena and denounce traditionalist practices. In the Seventies, a new generation of novelists came into its own in the three countries of French-speaking North Africa, searching for renewal of the genre (Rachid Boudjedra, Tahar BenJelloun, Mohammed Khaireddine), while the French language became, in the Eighties, a space where permissiveness could thrive (Tahar Djaout, Rachid Mimouni, Boualem Sansal, Assia Djebar). Lastly, we will examine the latest outposts of this field, the detective novel (Yasmina Khadra) and migrant literature.
Texts: Driss Chraibi, *Le Passé simple* (Paris, Gallimard Folio, 1986); Albert Memmi, *La Statue de sel* (Paris, Gallimard Folio, 1972); Assia Djebar, *L'Amour, la fantasia* (Paris, Albin Michel, coll: Le Livre de Poche, 2001).

6635 Le roman africain de 1950 à nos jours/ *The Francophone African Novel from 1950 to today*

Tierno Monenembo

This course is meant for MA and PhD students who would like to discover African literature, or expand their knowledge of it. We will examine the variations of the African novel (in both style and themes) throughout the past fifty years, and draw an outline of the different literary generations according to the historical events that affected the continent. The student will be presented with a short but salient overview of African literature and will become acquainted with the codes that will allow him to explore more deeply a literature in full emergence. After a short introduction on the oral sources and the influences of the 19th century naturalist novel, we will define the three major phases of the African novel (colonization,

Independence, migration), and study at length one representative novel of each. Coursework: each student will give a short presentation and will write a 10-page paper on one of the studied authors or characters.
Texts: Ferdinand Oyono, *Le vieux nègre et la médaille* (Collection 10/18, Paris); Ahmadou Kourouma, *Les soleils des Indépendances* (Editions du Seuil, Paris); Fatou Diom, *Le ventre de l'Atlantique* (Editions Anne Carrière, Paris).

6673 Tissages et métissages : regards croisés sur l'ailleurs (17e-20e siècles)/*Cross-Representations of the Exotic (17-20th Century)*

Karine Germoni

This course of literature studies how various writings, and the examination of them, weave and cross in texts that represent East (Molière's *Mamamouchi*, Voltaire's *Babylonia*), the Commonwealth (Verne), Asia (Duras), Africa and America (Céline). It also examines how, in the end, these exotic representations lead the reader to find himself and his place of origin.
Texts: Molière, *Le Bourgeois Gentilhomme* (Librio, 2003); Voltaire, *La Princesse de Babylone* (Librio, 2004); J. Verne, *Le Tour du Monde en 80 jours* (Poche, 1988); M. Duras, *L'Amant* (Minuit, 2004); Céline, *Voyage au bout de la nuit* (Gallimard, 2006).

6671 Langue et littérature du Québec/*Language and Literature in Quebec*

Élise Salaün

Situated at the crossroads of English and French societies, Quebecois literature has evolved under the influence of these two cultures to become a vibrant, living art form which expresses the colourful imagination of North American Francophones. This wealth of writers includes both native born authors as well as others from around the world who have chosen Quebec not only as a place to reside but as a source of creative inspiration. This course will follow the significant moments in the history of Quebecois literature while focusing on works that helped to shape and define its history. From the dominate theme of nationalism in the early works of the 20th century, to the influence of the Quiet Revolution of the 1960's, on to the contemporary wave of immigrant authors, this class will provide a rich and complete portrait of the social, cultural and historical conditions that have influenced the literature of Quebec. In this course, the complete works or excerpts of several authors and various forms of writing—the novel, poetry, plays, and essays—will be discussed and analyzed in order to illustrate the depth and beauty of literary works in Quebec over the centuries. Quebecois literature offers an original and unique perspective to francophone thinking and creativity in North America.
Text: Weinmann et Chamberland, *Littérature québécoise, des origines à nos jours.* (Lasalle, Hurtubise-HMH, 1996).

6675 Théorie et critique littéraires/
Literary Theory and Criticism

Roger Lauverjat

Numerous students enrolled in master's programs or preparing for the D.M.L. degree have in the past criticized the absence of courses teaching the critical methods for analyzing literary texts. This chiefly practical course attempts to remedy the situation by presenting an overview of the existing major currents. Twenty years after the success of "new criticism," the partisan passions, excesses, intellectual terrorism, and exaggerated use of jargon seem to have subsided and it is now possible to study the different approaches from a more lucid and calmer perspective. Thanks to Antoine Compagnon, we now have an invaluable text to stimulate our reflection: his *Démon de la Théorie* (Le Seuil, 1998) will serve as our guide throughout the course. With this work, we will address the fundamental notions of literary theory: the specificity of literature; issues of author, reader, and style; the relationships of the text to the world; anchorage in history; the issue of literary value, etc. A study of *Germinal* of Emile Zola will help us illustrate throughout the course all these essential concepts of literary theory. Conducted in a discussion and dialogue format, this presentation of critical methods will quickly reveal that knowledge and the love of literature are inseparable. Students will be evaluated on two papers, an oral presentation, and their participation.

Text: Antoine Compagnon, *Le Démon de la théorie- Littérature et sens commun* (Le Seuil, col. Points, Essais 1998) ISBN: 2020490943; Emile Zola, *Germinal* (GF-Flammarion) ISBN: 208710729.

6614 Étranger et étrange dans le théâtre francophone des années 1950-60 : Arrabal, Beckett, De Obaldia, Ionesco, et Schéadé/
Strange and Stranger in the Francophone Theater of the 1950s and 1960s: Arrabal, Beckett, De Obaldia, Ionesco, et Schéadé

Christophe Lagier

A large number of young playwrights flourished in France in the '50s and '60s. They revolutionized theater by constantly questioning its very foundation through examination of the link between language, comprehension of the world, and defining one's identity. The leaders of this movement, called "absurdist theater," were foreigners. Through close readings, this course will establish the links between the fact they were "strangers," the ever present theme of "the strange" in their plays, and their constant questioning of language as a tool on their ontological quest.

Texts: F. Arrabal, *L'Architecte et l'Empereur d'Assyrie* (Bourgois/10/18, 1972); S. Beckett, *Fin de partie* (Minuit, 2001); R. De Obaldia, *Genousie* (Arche/Scène ouverte , 1987); E. Ionesco, *Rhinocéros* (Gallimard/Folio,1991); G. Schéhadé, *La soirée des proverbes* (Gallimard/Manteau D'arlequin, 2001).

6655 Ecrire sur la peinture–écrire et peindre : deux réponses différentes du Surréalisme au Nouveau Roman/*Writing (about) painting: two different answers from Surrealism to Nouveau Roman*

Jacques Noiray, Eve de Dampierre

After Baudelaire and Apollinaire, French writers of the 20th Century (novelists and poets) continued to take an interest in painters' work. Some acted as critics and reviewed paintings that fascinated them. This meant writing about painting. But some others tried to produce textual equivalents (poems, stories) of paintings, and this meant a paradox like writing paintings. By studying surrealist paintings by Miró and Magritte together with texts written on them by André Breton, Henri Michaux, and Claude Simon, we shall try to understand how those writers reacted to painted images by critical review or poetic creation.
Texts: André Breton, *Signe ascendant* (Poésie Gallimard); Claude Simon, *La Chevelure de Bérénice* (Editions de Minuit); a collection of texts by Henri Michaux and others (available at the College bookstore).

6740 Des écrivains cinéastes : un défi français/ *Writers who are also movie-makers: a French challenge*

Suzanne Fernandez

(This course can be credited as a Literature course or as a Civilization, Culture and Society course.) From the very beginning, cinema has been considered in France by some writers, and especially poets, to be an art– which is a perspective adopted only later (if at all) in most other countries. This promotion of a popular form of entertainment went so far as to encourage some well-known writers to act as complete authors of their films. By studying Jean Cocteau, Alain Robbe-Grillet, and Marguerite Duras both as writers and as movie-makers, we shall try to understand the nature and value of such a peculiar aesthetic experience. Films to be viewed: A selection of films by Jean Cocteau, Alain Robbe-Grillet, Marguerite Duras.
Texts: Jean Cocteau, *Vocabulaire suivi de Plain-Chant* (Poésie Gallimard); Jean Cocteau, *Les Enfants terribles* (Gallimard, L'Imaginaire); Alain Robbe-Grillet, Topologie d'une cité fantôme (Editions de Minuit); Marguerite Duras, *Le Vice-Consul* (Gallimard, L'Imaginaire).

6759 Images de l'autre et de l'ailleurs dans le roman du XX° siècle/ *Images of The Other and Elswhere in the 20th C. Novel*

Roger Lauverjat

The theme of the Other and Elsewhere occupies an important place in the 20th C. French novel. It is first between the two world wars that the novel began to explore new horizons, civilizations and cultures. Two almost contemporaneous but markedly different works illustrate this discovery of the Other. *Voyage au bout de la nuit* (1932) by Louis-Ferdinand Céline is a landmark in French literature. Impossible to classify, *Voyage*, a picaresque, philosophical, fantastic, realist, and initiatory novel, makes us fully grasp the tragedy of the 20th C. through three decisive experiences: war, colonial Africa and the "discovery" of America. While Celine's fiction paints a dark picture of Africa and America, Malraux's *La Condition humaine* (published in 1933 and winner of the Prix Goncourt) is set in the Far East and narrates a crucial moment in the Chinese revolution in the city of Shanghai in 1927 that saw the victory of Chang-Kai-Shek over his communist allies. Closer to our time, in 1967—one year before May 1968—Michel Tournier offered a new take on Robinson's life in his novel *Vendredi ou les limbes du Pacifique*. The title is to be noted: Tournier, a student of Claude Lévi-Strauss, made Friday—the savage—the hero of the tale; it is he who initiates Robinson and teaches him the value of play, the rediscovery of the body, and the adoration of nature. The distinction between "master" and "slave" is abolished: Friday becomes Robinson's brother, his twin. Students will be evaluated on two papers, an oral presentation, and their participation.

Texts: Céline, *Voyage au bout de la nuit* (Gallimard, Folio) ISBN: 2-070036028-8; Malraux, *La Condition humaine* (Gallimard, Folio) ISBN: 2-07-036001-6; Tournier, *Vendredi ou les limbes du Pacifique* (Gallimard, Folio) ISBN: 2-07-036959-5.

6725 L'image des Suds dans la littérature française (XIXe-XXe siècles)/ *The Image of the Souths in French Literature (19th & 20th Centuries)*

Jacques Noiray

This course will meet two hours per day for three weeks (7/5–7/26).

This course, addressed to advanced students, aims to examine the image of the Mediterranean world in French literature from the Romantic period to the present. Multiple but convergent points of view will be taken in order to develop a global perspective. We will first concentrate on the origins of the theme by studying the idea of exoticism, particularly oriental exoticism beginning with the late 18th C. We will consider the genre of the "Voyage in the Orient" with brief insights from several major authors (Chateaubriand, Nerval). We will analyze in greater detail the *Voyage en Espagne* of Théophile Gautier, a narrative representative of the genre. The *Lettres de mon Moulin*

of Alphonse Daudet, will demonstrate how in the 19th C., both in the fable and the realist novel, a picturesque image of the South in France (Languedoc and Provence) developed. We will also examine the influence of Classical Mediterranean civilizations on Giono, Valéry, Gide, Camus, and how this influence, important in the first part of the 20th C., helped form a very different image of the South. Literature from the Maghreb, particularly the autobiographical text of Abdellatif Laâbi, *Le Fond de la jarre*, will broaden our perspective on the French literature of the Mediterranean world.
Texts: Théophile Gautier, *Voyage en Espagne* (Gallimard, Folio classique, n° 1295); Alphonse Daudet, *Lettres de mon moulin* (Gallimard, Folio classique, n° 3239); Albert Camus, Noces (Gallimard, Folio, n° 16); Abdellatif Laâbi, *Le Fond de la jarre* (Gallimard, collection «blanche»).

Civilization, Culture, and Society/*Civilisation, Culture et société*

6520 Introduction au monde francophone/ *Introduction to The Francophone World*

Romuald Fonkoua

This course introduces a major theme in French studies, whose understanding has become absolutely indispensable—for French teachers especially—in its many aspects: history, society, culture, language. Coursework will therefore combine a study of the French-speaking regions, of ways of expressing identity through the French language, and of language meeting culture, with an analysis of transnational francophone strategies for development and solidarity.
Text: A course pack will be provided.
Recommended: Xavier Deniau, *La francophonie* (PUF, «Que sais-je»); Jacques Barrat, Claude Moisei, *Géopolitique de la francophonie, un nouveau souffle?* (La documentation française, 2004).

6660 La France dans le monde/*France on the world stage*

Dominique Agostini

This course will transpose France into her global context. France is, indeed, the 5th largest economic power; she has a military presence on several world stages; her language is spoken on every continent, and her population demographic is one of the most dynamic in Europe. However, the effect of these last twenty years has weakened her status as a world power. Her social model has become increasingly more fragile, her role in Europe has been contested since her rejection of the European Constitution, and her economy has suffered the shock of globalization. A debate has erupted between those who claim that France is on the decline, and those who consider that she still has a strong influence on world affairs. In short, France has found herself at a turning point in her history.

Will she be able to face these challenges? Will she preserve her international role in an era of multi-polarization? Will she be able to face the emergence of new economic powers? Such are the questions we will aim to answer in this course. A large palette of themes will be presented: France and Europe, the diversity of the French population, the economy in the face of globalization, foreign policy and defense, and France's cultural role, to name just a few. Students will be evaluated on a paper, an oral presentation, and their participation.

6645 Le Québec en images : cinéma québécois/*Cinéma québécois*

Elise Salaün

Quebec films offer a rich and diverse repertoire of works which delve primarily into the social identity of the largest French speaking culture in North America. Other predominant themes to be discussed focus more on the social and historical particularities of Quebec. These include: British colonization, Catholicism, winter, large families, the north, etc. This course will follow the evolution of filmmaking in Quebec, since its conception in the beginning of the 20th century, and focus primarily on two defining decades. The first, known as the Quiet Revolution (1960–1980), is considered as the starting point of contemporary Quebecois cinema. From this period emerged the National Film Board of Canada, several of Quebec's most influential film producers: Jutra, Brault, Perreault, Carle, Arcand, etc., as well as various styles of cinematography, most notably, "cinema direct" or candid eye. The second part, the New Generation (1990–2000) will show how a group of young filmmakers provided a second wind to an ailing industry. Through the use of more modern filming techniques and a post-modern approach to script writing which focused less on social and political themes, they were instrumental in gaining international recognition for Quebecois cinema. For each period, we will discuss and analyze several filmmakers and their selected works.

6640 Histoire de France—de l'échelle métropolitaine à l'échelle-monde/*History of France—From the Metropolitan to the Global Level*

Nicolas Roussellier

This course offers students a condensed panorama of the principal changes marking the history of France since the Age of Enlightenment. France will be studied from the perspectives of the metropolis and its external relationships and actions (colonies, migrations, exiles, etc.). Two topics receiving particular attention will be the creation of the state-nation confronted with the instability of political regimes, and social, religious, and cultural identities, from the search for unity to recognition of minorities.

Texts: F. Furet, *La Révolution : de Turgot à Jules Ferry, 1770–1880* (Hachette, 1988); M. Agulhon, *La République : de Jules Ferry à François Mitterrand, 1880 à nos jours* (Hachette, 1990).

6634 Le documentaire en francophone : un autre cinéma/
Documentary Films from the Francophone World : another type of cinema

Romuald Fonkoua

This course aims to examine the documentary film from Africa and French West Indies, from the colonial period to the present. After a short study of the history of the documentary, different kinds of documentaries, their purpose and their topics will be analyzed: everyday life in Africa and the French West Indies, memories and history, perspectives and reflections, will be among the topics considered in this course. The course draws on a very large body of work including European (French and Begium) directors such as Eric Deroo, Thierry Michel, Jean Rouch and Alain Resnais; Afican directors such as Serge Bilé, Safi Faye, Sembène Ousmane and Paulin Vieyra; and French West Indian directors such as Guy Deslauriers, Benjamin Jules-Rosette and Euhzan Palcy.

Documentaries to be shown during the session (this list is not exhaustive): Serge Bilé, *Noirs dans les camps nazis;* Eric Deroo, *Soldats noirs, l'histoire oubliée;* Guy Deslauriers, *Sorciers*; Safi Faye, *Lettre paysanne*; Thierry Michel, *Mobutu, Roi du Zaïre*; Euhzan Palcy, *Aimé Césaire*; Jean Rouch, *Les Maîtres fous et Moi, un noir*; Alain Resnais, *Les statues meurent aussi*; Sembène Ousmane, *La noire de...* et *Borom Sarret*; Paulin Soumanou *Vieyra, Afrique sur Seine.*

Evaluation: Oral presentation (40%); written dossier (40%); class participation (20%).

Text: Guy Gauthier, Le documentaire, un autre cinéma (Paris, Armand Colin, 2005).

6665 L'extrême droite en France et en Europe/
The Extreme Right in France and Europe

Pascal Perrineau

This course will meet two hours per day for three weeks (7/26–8/15). After defining the political movement of the Extreme Right, we will examine how it has appeared and developed historically in Europe, its diverse programs, its invariant qualities, its various organizational forms and the psychological, social, cultural and political foundations which propel it. Finally, we will analyze its relationship to power and its potential future.

Texts: Pascal Perrineau, *Le symptôme Le Pen, Radiographie des électeurs du Front national* (Paris, Fayard, 1997); Hans-Georg Betz, *La droite populiste en Europe. Extrême et démocrate?* (Paris, Editions Autrement, 2004).

6695 Lire les sciences sociales en Français/*Reading social sciences in French*

Thierry Leterre

The course is intended to provide a better understanding of French civilization through the outlook of thinkers who dedicated their reflection to the analysis of social mechanisms and dealt with questions such as: what is a society? What is the role of domination in a society? What does it mean to cooperate? Are there primitive civilizations? What is the specificity of modern societies, etc? The course will consist of reading significant excerpts from widely recognized contributors to social sciences, and of analyzing their discourse thus giving access to major contributions to social sciences—mainly in sociology, political science, and anthropology. Texts studied will range from classic authors such as Comte, Durkheim, Mauss, and Aron, to contemporary scientists such as Luc Boltanski and Pierre Rosanvallon and their well-known predecessors, Foucault and Bourdieu. As such, it is designed as an initiation for advanced students and does not entail any prerequisite in the field of social sciences. From a methodological point of view, the course will help students mastering academic language in French. Competences developed through the course are: initiation to social sciences, understanding of French civilization, and advanced mastery of analytical skills and language.

Text: A course pack will be provided.

6740 Des écrivains cinéastes : un défi français/
Writers who are also movie-makers: a French challenge

Maurice Mourier

(This course can be credited as a Literature course or as a Civilization, Culture and Society course.) From the very beginning, cinema has been considered in France by some writers, and especially poets, to be an art–which is a perspective adopted only later (if at all) in most other countries. This promotion of a popular form of entertainment went so far as to encourage some well-known writers to act as complete authors of their films. By studying Jean Cocteau, Alain Robbe-Grillet, and Marguerite Duras both as writers and as movie-makers, we shall try to understand the nature and value of such a peculiar aesthetic experience. Films to be viewed: A selection of films by Jean Cocteau, Alain Robbe-Grillet, Marguerite Duras.

Texts: Jean Cocteau, *Vocabulaire suivi de Plain-Chant* (Poésie Gallimard); Jean Cocteau, *Les Enfants terribles* (Gallimard, L'Imaginaire); Alain Robbe-Grillet, *Topologie d'une cité fantôme* (Editions de Minuit); Marguerite Duras, *Le Vice-Consul* (Gallimard, L'Imaginaire).

6715 Rêves, espaces imaginaires et métamorphoses, du Symbolisme au Surréalisme/*Dreams, Imaginary Spaces and Metamorphoses: From Symbolism to Surrealism.*

Charles Sala

This course offers close study of the dominant themes and styles of painters who exemplify successive movements of the early twentieth century. The course follows a five-tiered structure, with each titled section corresponding to new artistic realities.

1. Gustave Moreau and Divergent Trends Following Realism and Impression: The Phenomena of Appearances and Disorientating Symbols. First is the phenomena of appearances (or "simple" hallucinations) and disorienting symbols, leading to an exploration of the origins of artistic ruptures with the past, innovative approaches and trends from 1864–1889. We will also examine Moreau's integration and treatment of mythological references, the Orient, and the Western World. This leads to an analysis of the Femme Fatale and androgyny.
2. Odilon Redon and the Conception of the "Infinitely Small." From this perspective, Nature is understood as a nocturnal, explosive, and unstable force encouraging drastic physical metamorphoses. Paintings as well as etchings, by Stéphane Mallarmé and Redon (especially those found at the Fontfroide Abbey) from 1880–1916, serve as primary examples. Finally, Symbolist portraiture, suggestive themes and furtive appearances complete this section.
3. Max Ernst: From Dadaism to Surrealism (1913–1918–1924). We will explore the origins of Cubism, Futurism, and Expressionism. This includes the influence of Giorgio de Chirico from 1919 to 1924, and the appearance of collages, photomontages, décalcomanies and égouttements; modern concepts radically hostile to those stifling rationalist ideologies of preceding regimes. Sigmund Freud's *The Interpretation of Dreams* (1900) as well as André Breton's *Manifesto of Surrealism* (1924) both contribute to altered artistic perceptions and the appearance of a disturbing eroticism.
4. Salvador Dalì: Realism, Cézannisme, and the Beginnings of Cubism (1920–1925). The period is marked by the Irrational Crisis of 1927, subsequently leading to the 1929 Paranoid Critique in Paris. A radical form of Surrealism ensues from 1929 to 1950, followed by a return to mythological themes and religious iconography from 1950 to 1970. Finally, we will examine how Dalì's Hallucinogenic Toreador (1970) exemplifies his unsettling logic of Surrealism which rejected traditional methods. Instead, Dalì insisted upon theories of "Clarity" and "Holy Objectivity".

5. René Magritte and Additional Surrealist themes.
We will examine concepts of space, representations, and words, especially in relation to le jeu, dreams, and the unconscious. Following is an analysis of Magritte's feminine nude and his modern reinterpretation of the representation-word relationship. Specifically we will study This is Not a Pipe (1928) and the acceptance of a radical ambiguity in image conceptualization.

Second Language Acquisition and Pedagogy/
Didactique des langues et Pédagogie

6629 Pédagogie de l'oral en FLS/*Teaching oral in FSL*

Aline Germain-Rutherford

The course is intended to provide a better understanding of psycholinguistic and second language acquisition theories for teaching FSL listening and speaking skills. A special focus will be placed on phonetic principles and their application to teaching and correcting second language pronunciation. Practice in designing programs, materials and exercises adapted to different clienteles, micro-teaching sessions, and critical and reflective analysis of practices will be daily activities in this very interactive and participative course.

Texts: A. Germain-Rutherford, *La Correction phonétique en français : regard théorique et applications pédagogiques* (Collection Formation Linguistique Canada, Commission de la Fonction Publique du Canada, 2006) ; A selection of articles will also be provided.

6633 La chanson francophone sans frontières : applications pédagogiques/*French song without borders: pedagogical applications*

Bonnie Woolley

French-language songs—literary or poem-based, political songs, "blended music"—enjoy an international reputation. But what exactly is French song? Who are the people involved in its creation and development? What is its real place in—and beyond—the francophone world? We will study national styles and crossover music, language and its variations in lyrics, socio-cultural content, marketing, and economic issues... Our work will also be based on various pedagogical considerations when using song in the foreign-language classroom. Participants will study French-language songs from all angles: lyrics, music, style, context, content. This study will help them learn more about the songs themselves, whether it be for their own pleasure or to better integrate song into their French teaching.

Student work: short reading assignments, listening to songs, research on the internet and participation in class discussions. The course grade will be based on several short homework assignments and on a larger project which will be developed progressively during the session (students may choose either a pedagogical, literary, sociological, or musicological theme for this project).

6696 Concepts de base en didactique des langues : l'apprenant, la langue, l'enseignant/ *Basic Concepts in Language Pedagogy: the Learner, the Language, the Teacher*

Patrick Guédon

This course is targeted at professors or future professors of FSL who wish to integrate an analytical reflection into their classroom practices. An exploration of FSL theories will alternate with a reflection on methods and methodologies, class practices and pedagogical strategies, all aimed at developing students' autonomy. Key linguistic, communicative, and cultural concepts applied to language, as well as specific suggestions to organize a course centered on learning contracts, will provide a basis for discussion and development of pedagogical practices specific to teaching French as a foreign language.
Assessment: Reflective portfolio; observation of FSL classes; critical analysis of a language textbook; reading summaries; pedagogy summary cards.
Texts: M.Pendanx, *Les activités d'apprentissages en classe de langue* (Hachette FLE, 1998); L.Porcher, *Le français langue étrangère* (Hachette Education, 1995); Your class textbook or the one you would like to use in class.

Research Methodology

6699 Perspectives plurielles en méthodologie de recherche/ *Pluriperspectives in Research Methodology*

Thierry Leterre, Aline Germain-Rutherford

This course aims to explore several qualitative approaches in the area of language research methodology for both master and doctoral theses. It is a "hands on" course as students will apply all theoretical concepts to actual research activities. Different methodologies will be examined and applied with the goal of assessing their potential results and limitations. The broad areas of second language research will be treated within the diverse streams of Pedagogy, Civilization, and Literature. The course will examine approaches to archival work, the study of texts and empirical data collection. It not only has a strong theoretical orientation but also includes field work and is primarily targeted at masters and doctoral students intending to do original research in their programs.

Co-Curricular Activities

The French School offers several academically oriented seminars and workshops that meet periodically in support of various parts of the academic program. In addition, we propose a variety of complementary group activities, to provide students of all levels a chance to take a break from their formal studies while continuing to expand their competence in French and their knowledge of French ways and culture. The activities listed here will be presented in more detail at a special session on the afternoon of Wednesday July 5.

1. Séminaire DML (T. Leterre & A. Germain-Rutherford)

2. Atelier d'écriture créative : Et si l'on contait? (T. Monénembo)

This workshop is meant for those who have always dreamed of writing and never dared to start. Generally, the novel intimidates the neophyte by its thickness, its complicated characters, and its unpredictable plot. As for the short novel, it seems difficult because of its density and its precision. The tale is thus best indicated to liberate the beginner. Because it is the most accessible literary genre, and the most universal, it is also the best entrance into the literary world. Participants will enrich their style and imagination, taking as a starting point some African tales. This way, they will kill two birds with one stone: practice the difficult art of writing, while being initiated into the African culture. Participants will write an interactive tale that will be published in *La Gazette de l'École française*. Each participant will write 10 pages minimum.

Books: Birago Diop, *Les contes d'Ahmadou Koumba* (Présence Africaine); Hampâté Bâ, *Contes Initiatiques peuls* (Pocket).

3. Atelier de phonétique (A. Rémon)

4. Intégration des technologies dans son enseignement (L. Patenotte)

5. Forum de pédagogie concrète (B. Sicot-Koontz)

Cet atelier de pédagogie concrète s'adresse à tous les professeurs de français qui souhaitent profiter de leur séjour Middleburyen pour se constituer non seulement une banque de données et de ressources pédagogiques mais aussi enrichir leur bagage éducatif. Le programme sera fixé en fonction des besoins de chacun. Nous nous rencontrerons une heure toutes les semaines pour partager nos techniques de classe les plus efficaces.

6. La Chorale française (B. Woolley)

7. Les Concertistes de l'École française (V. Corret)

8. Le Théâtre de l'École française (C. Pelopidas & A. Laurent)

9. Le Cabaret de l'École française (V. Corret, C. Lagier & C. Spacher)

En plus de son traditionnel Can-Can* (C. Spacher), le Cabaret présente, en fin de session, de courts numéros proposés par les différents talents de l'École :

chansons, danse, musique, sketches, etc. (*Pourquoi dit-on le "French" cancan, même en français? Venez le découvrir à travers le film de Jean Renoir et le danser pour le plaisir de tous au cabaret. Toutes les danseuses et danseurs, de tous niveaux, sont les bienvenus pour s'entraîner deux fois par semaine afin de produire une chorégraphie joyeuse et entrainante...)

10. Le Ciné-Club (R. Fonkoua)

11. Atelier de lectures dramatisées (M. Gabrielli)

Open to students on a voluntary basis. The theme of this year: "Anthologie de portraits de personnalités françaises, de Saint-Simon au XXème siècle". This workshop will culminate in a public performance of dramatic readings in French, together with piano interludes. Participants will meet in groups twice a week to read and rehearse selected texts, with special attention to the difficulties of French pronunciation.

12. L'Atelier d'arts plastiques (M.A. Tirole)

13. L'Atelier de Cuisine (E. Salaün et R. Bontems)

L'atelier de cuisine permettra à un groupe d'étudiants gourmands de se retrouver une fois par semaine pour concocter un délicieux plat. Au plaisir de cuisiner s'ajoutera celui de discuter et de se détendre autour de la bonne nourriture. Ensuite, chaque semaine, nous goûterons nos plats lors d'un repas partagé par tous les cuisiniers !

14. Le Club «Actualités» (D. Agostini & Patrick Guédon)

15. La Radio de l'École française (B. Adjil & Claire Spacher)

Vous voulez écoutez de la musique française ? Avoir des nouvelles fraîches de l'hexagone ? Savoir quel temps il fait sur la côte d'Azur ? Passer une petite annonce ? Branchez-vous sur "Radio-Midd, La voix de l'École française". Pour toute information sur nos programmes, suggestions, propositions, dédicaces, adressez-vous à: Claire ou Bachir.

16. Le Club du « dada » (A. Fancy)

dada Fig. et fam. Sujet favori, idée à laquelle on revient sans cesse. V. manie, marotte; idée (fixe). Enfourchez son dada. (Petit Robert I). Il n'y a rien de plus génial que de partager ses passions avec des personnes qui parlent la langue cible ! Cela facilite l'accès à l'autre culture ! Sans parler de la confiance et de l'estime de soi ! Et on dispose en fin de compte d'un vocabulaire enrichi et utile ! Le Club du dada se réunira à une heure fixe dans des endroits variés. Après avoir fait l'inventaire de nos dadas, nous établirons un emploi du temps; ensuite chacun préparera un lexique que l'animateur partagera avec tous les membres du groupe. Les présentations se dérouleront sans cérémonie, dans une ambiance de détente et de solidarité. J'espère que vous serez du nombre!

17. Le Potager (R. Bontems)

18. Atelier De Fil en Aiguille (C. Fertein & C. Noiray)

Vous aimez compter et la broderie vous tente ? Venez nous rejoindre un après midi par semaine devant le Château dans un fauteuil Addirondack.

19. Le Club Aquagym (C. Lagier & K. Germoni)
20. Le Club Cyclisme (P. France)
21. Le Football (M. Dionisio & D. Lanni)
22. Le Tennis (R. Mattei & N. Houdelette)
Deux fois par semaine l'atelier tennis vous permettra de pratiquer l'un de vos sports préférés, en même temps que vous continuerez à communiquer efficacement en français dans un contexte ludique. Le tournoi de tennis de l'École française, véritable fête du tennis à laquelle les joueurs de tous niveaux sont conviés, couronnera cette activité.
23. Le Volleyball (P. Somé)
Vous avez envie de faire du sport ou tout simplement de vous détendre après une journée de travail intense ? L'équipe de volley-ball de l'école française vous ouvre grandes ses portes. Ambiance sportive et conviviale assurée ! Deux rendez-vous hebdomadaires pour les entraînements: "Le volley-ball, c'est aussi une autre manière de communiquer en français !"
24. Le Golf (S. Muller)
Cet atelier s'adresse à des golfeurs déjà expérimentés, qui, plutôt que de jouer seuls, préféreront se retrouver à plusieurs, (par groupes de quatre au maximum) pour perfectionner à la fois leur jeu et leur français. Vu le modeste handicap de l'animatrice de cet atelier, son rôle ne consistera pas à dispenser des conseils techniques, mais à effectuer, une ou deux après-midi par semaine, les réservations et à organiser, le cas échéant, des compétitions amicales, selon le désir des participants. Cet atelier n'a d'autre ambition que de favoriser des rencontres et des échanges, à la fois stimulants et détendus, entre tous les passionnés de golf de l'École française.

The C.V. Starr–Middlebury School in France (Paris and Poitiers)

The Graduate School in Paris
Paris offers excellent intellectual and artistic opportunities for graduate students in French, and, for this reason, many students choose to complete their M.A. degree in Paris. The program offers enough flexibility to allow students to prepare for admission to the best Ph.D. programs, teaching careers in the U.S., or careers in the private and non-profit sectors.
Founded in 1947, the School in France is Middlebury's oldest site abroad. Our study center, le Centre Madeleine, is located near Place de la Concorde in one of the capital's historic areas. It is within walking distance of le Palais Garnier (Opera House), le Louvre, l'avenue des Champs-Elysées, le jardin de Tuileries, and le Parc Monceau.

Administration

David PAOLI
Director
Ph.D. French Studies, M.A. International Comparative Education, Stanford University, Maîtrise Lettres Modernes, Université de Paris III. Professor Paoli taught French and Francophone Studies at Dickinson College (PA) 1996-2001, where he designed and directed a Francophone Africa Institute in Yaoundé, Cameroon in the summer of 1998. Dr. Paoli directed Dickinson in Toulouse, France 1999-2001. He taught French at Stanford University (1990-96) and at the University of Illinois at Chicago (1989-90).

Danielle LACARRIERE
Student Life coordinator
Licence Lettres Modernes, Université de Paris IV. Danielle's responsibilities include housing students and helping them to adjust to life in the French capital and encouraging them to take advantage of the many cultural offerings.

Marie-Madeleine CHARLIER
Academic coordinator
D.E.A., Université de Paris I, M.A. French, McGill University. Marie-Madeleine is the School's undergraduate advisor (in Paris) and coordinates such matters as registration at the different Parisian institutions where students take courses, in-house course coordination.

Viviana LOPEZ
Program Assistant (2003–present)
M.A. French, Middlebury College, B.A., Muhlenberg College.
Viviana first spent a semester in Aix-en-Provence (Spring 2000), as a student at the American University Center of Provence. As Program Assistant, Viviana serves as the liaison between the students and the staff, looks after their well being, and facilitates their integration into French culture.

FACULTY

Courses at le Centre Madeleine are taught by faculty members from various branches of the University of Paris and other institutions of higher education. The following is a list of faculty teaching for Middlebury at our Center in Paris.

Alya AGLAN, Agrégée d'histoire, Docteur en Histoire. Maître de Conférences, Université de Paris X.

Dominique AGOSTINI, Agrégé de sciences sociales, Docteur en sociologie. Maitre de Conférences, Université de Paris XII.

Bernard ALAZET, Agrégé et Docteur en lettres modernes. Maitre de Conférences, Université de Paris III.

Andrea DEL LUNGO, Docteur en Lettres modernes, Maître de Conférences, Université de Toulouse.

Marion GAILLARD, D.E.A. et A.B.D. en histoire contemporaine, Chargée de cours, Institut d'Études Politiques de Paris.

Patrick GUÉDON, D.E.S.S. en didactique des langues.

Christine GUYOT-CLEMENT, Docteur en linguistique, enseignante à l'Institut Catholique de Paris.

Perrine NAHUM, Docteur en sciences politiques, Chargée de cours, Institut d'Études Politiques de Paris.

Nicolas ROUSSELLIER, Agrégé d'histoire, Docteur en histoire politique contemporaine, Maître de Conférences, Institut d'Études Politiques de Paris.

Mireille SACOTTE, Agrégée et Docteur en lettres modernes. Professeur emerita, Université de Paris III.

Charles SALA, Docteur en histoire de l'art, Maître de Conférences, Université de Paris X.

Isabelle SCHAFFNER, Ph.D. in French et Docteur en Littérature anglaise, Maître de Conférences, École Polytechnique.

Living Abroad

Middlebury seeks to offer students abroad a blend of structure and independence. The College's role is to oversee the academic aspects of the experience, while students are responsible for their own finances as well as their living and travel arrangements. The School in France helps students secure housing.

Housing in Paris

Participants in our undergraduate program in France live with French hosts or in private student residences. Graduate students in Paris may choose to find housing through the School in France. Most students rent studios or larger apartments; some choose to live with French hosts or in private student residences. All housing situations that we propose have been selected carefully by our housing coordinator and have been approved by former students. Travel to le Centre Madeleine is extremely convenient from anywhere in Paris as it is very central and travel to French universities is also easy given the efficiency of public transportation in the French capital.

Financial Aid

Financial aid from Middlebury College is available only to students earning an undergraduate or graduate Middlebury degree. Undergraduates from other institutions are encouraged to contact their home financial aid and/or study-abroad offices to ascertain whether they are eligible to receive federal, state, or institutional aid to attend the Schools Abroad.

The Undergraduate Program in France (Bordeaux/Paris/Poitiers)

Middlebury's undergraduate programs in Bordeaux, Paris, and Poitiers are open to students with at least a B- average overall, a B average in their major, and a B average in French. They must also have reached a level of proficiency equivalent to the fifth semester of college French, including one course at a level equivalent to Middlebury's introductory courses in literature or civilization. Attendance at the French School's seven-week summer session on the Vermont campus prior to attending the School in France has always proved beneficial, though it is not a requirement for acceptance into the undergraduate program, unless students do not have adequate language preparation in which case final acceptance into the program is conditional on successful completion of the French School during the preceding summer on the Middlebury campus. Students accepted to the undergraduate program are expected to maintain their overall academic average as well as their average in French throughout the term of study preceding their registration in Paris or Poitiers.

In France, students enroll in a program of studies designed to complement courses taken at their home institution. All instruction is in French. In Bordeaux, students take all their courses at the Université de Bordeaux 3-Montaigne and/or the Institut d'Études Politiques (Sciences-Po Bordeaux). In Paris, students may choose among the course offerings at the Université de Paris 1-Panthéon Sorbonne, Paris III-Sorbonne Nouvelle, Paris IV-

Sorbonne, the École Spéciale d'Architecture, the École Normale de Musique, the Institut Catholique de Paris, and/or the Middlebury study center. In Poitiers, students take all their courses at the Université de Poitiers in virtually all academic areas.

Students majoring in political science or who have a strong interest in political science may choose to enroll in a special full-time, one-year program of study at the Institut d'Études Politiques of Paris leading to the Diplôme du Programme International de Sciences Politiques et Sociales. Candidates for acceptance in the Programme International must display strong language proficiency and a fair knowledge of current events. Semester students on our program now also have the option of enrolling in the Programme International, but only for a full course load at the Institut d'Études Politiques. Whether students plan to study at the Institut d'Études Politiques for the academic year or just for a semester, there is a separate application process for admission to the Programme International.

Courses in architecture, studio art, religion, or music may be available to qualified undergraduate majors by arrangement and under certain conditions. Prior recommendation by the student's advisor is required.

Although students are strongly encouraged to study in France for the academic year, a semester option is open to undergraduate students only. If applying for the semester option, students must state briefly in writing why they must choose it over the full year. In Paris, semester students are required to take a language course at the Middlebury center.

For information and an application to the undergraduate program, please contact Middlebury College Off-Campus Study office at (802) 443-5745 or at studyabroad@middlebury.edu.

The Graduate Program in Paris

M.A. in French

During the academic year, students complete the equivalent of seven units of coursework at the Université de Paris 1-Panthéon Sorbonne, Paris III-Sorbonne Nouvelle, Paris IV-Sorbonne, Advancia (Chambre de Commerce et d'Industrie de Paris) and/or the Middlebury study center. Students may choose to complete interdisciplinary coursework, or to concentrate in French literary studies, French culture and society, or French linguistics and/or didactics. Students enroll in courses in literature (French and Francophone), history, art history, social studies, linguistics and/or language pedagogy. Students are introduced to the methods of the M.A. thesis, required of all candidates for the M.A. degree. One unit in advanced

composition and stylistics may be required based on placement test results and/or by decision of the French School faculty. A maximum of four units may be taken at the Middlebury center in Paris.

Application and Admission to the graduate programs in France
Applications for the 2007–2008 academic year abroad are now available from the Language Schools. Applications for the graduate program in Paris will not be accepted after May 1st. Those applications will be acted upon as they are received and until all spaces have been filled, which could happen as early as March.

Doctor of Modern Languages
D.M.L. students may be authorized to spend a semester or a full year at the School in France in Paris. Interested students should contact the office of the Dean of Language Schools and Schools Abroad at Middlebury College.

Selection of M.A.courses in Paris

The following list is a short selection of typical courses offered in recent years. It is possible that some of them may not be offered each year. For current lists and descriptions please consult the Web page: http://www.middlebury.edu/academics/grad_lang/french/academic/courses_france/.

LANGUAGE, LINGUISTIQUE ET PEDAGOGIE
Pratique avancée de l'écrit (Middlebury)
Traduction (Paris III)
Introduction à l'analyse linguistique (Paris III)
Questions d'énonciation (Paris III)
Questions de syntaxe (Paris III)
Histoire de la langue français (Paris III)
Lexicologie (Paris III)
Francophonie du nord (Paris III)
Francophonie du sud (Paris III)
Méthodologie de l'enseignement du français (Paris III)
Réflexion sur l'apprentissage d'une langue étrangère (Paris III)
Gramimaire et enseignement (Paris III)

LITERATURE
Le retour du tragique dans le roman contemporain (Middlebury)
Représentations du Réel dans la littérature française et l'art du 19ème s. (Middlebury)

Poésie et réalité au 20ème siècle (Paris III)
Le roman africain et la narrativité (Paris III)
Écrivains, poètes et critiques d'art au 20ème siècle (Paris III)
Bon prince ou tyran ? La figure du roi à la Renaissance (Paris III)
Représenter les passions au 17ème siècle (Paris III)
Le sujet et la mémoire au 20ème siècle (Paris III)
Littérature et cinéma (Paris III)
Littérature et philosophie (Paris III)
Rousseau (Paris III)
Villon (Paris III)
Molière (Paris III)
Poétique du baroque (Paris III)
L'Initiation amoureuse au Moyen Age et à la Renaissance (Paris IV)
L'Héroïne persécutée dans la tragédie au XVIIe siècle (Paris IV)
Littérature classique et moderne : Le (dés)ordre du texte (Paris IV)
Littérature et Société : La représentation littéraire de la province (XIXe siècle) et de la ville (XXe siècle) (Paris IV)
Littérature générale : La définition du lyrisme dans la théorie littéraire au 20e siècle (Paris IV)

CIVILIZATION, CULTURE, AND SOCIETY

La France, l'Europe et le monde (Middlebury)
De la Révolution à la Résistance : La France des 19ème et 20ème s. (Middlebury)
Culture et société françaises contemporaine (Middlebury)
Déportation et génocide au cinéma (Paris III)
Cinéma et littérature (Paris III)
Initiation à l'analyse de films (Paris III)
Art du Moyen Age (Paris IV)
Art et architecture moderne (Paris IV)
Art contemporain (Paris IV)
Autour de Dada (Paris IV)
Histoire de la photographie (Paris IV)
Vie politique et sociale de la France au 20ème siècle (Paris IV)
Colonisation et Décolonisation (Paris IV)
La France de Louis XIV (Paris IV)
Les Guerres de Religion (Paris IV)
Histoire de l'Education (Paris IV)
Histoire urbaine de la France moderne (Paris IV)
Les Européens et le monde à l'époque moderne (Paris IV)
Aspects sociaux, économiques et géographiques de la France contemporaine (Advancia)

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ
President of Middlebury College
Ph.D., Columbia University

MICHAEL E. GEISLER
Dean of Language Schools and Schools Abroad
Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Portuguese School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

The Language Schools
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

THE

German School

Summer 2007
Academic Year 2007–2008

The German School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5203
E-mail: german@middlebury.edu
Web: www.middlebury.edu/ls

Summer 2007
Intensive Immersion Program

■ **Seven-Week Session includes German for Singers and Vocal Coaches**
June 29–August 17
Total: $6,136
Tuition: $3,945; Board $1,575; Room $616

■ **Six-Week Session**
July 3–August 17
Total: $5,980
Tuition: $3,945; Board $1,463; Room $572

■ **Three-Week Workshop**
July 26–August 17:
Tuition: $1,315; Board: $722; Room: $294

The School in Germany Academic Year 2007–08

Graduate Program Tuition: Full year—$15,960
Undergraduate Program Tuition: Full year—$17,220; Semester—$8,610

Contents

Letter from the Director 1
The German School 3
Graduate Degrees 3
Credits 4
Transfer Credits 5
Auditing 5
Financial Aid 5
Enrollment 5
Application and Admission 6
Administration, Faculty, and Staff 7
Intensive Language Courses 10
German for Singers and Vocal Coaches 13
Graduate Program of Studies 15
Three-Week Workshop 19
The School in Germany 20
The Graduate Program 20
The Undergraduate Program 21

Letter from the Director

Willkommen in der Deutschen Schule!

Jochen Richter, Director

I would like to invite you to our 93rd session of total immersion in German language and culture. Die Deutsche Schule offers you several distinctly different ways of exploring and studying German: You may begin our program uninitiated, starting in the first year, or you may bring along different levels of language proficiency and will be placed accordingly. In addition to our undergraduate program which stresses language and culture acquisition above all, we offer graduate-level Masters and doctoral programs, a specialized workshop for teachers, and a "German for Singers and Vocal Coaches" program which integrates German language study with vocal training.

Since 1915, the Middlebury College German School has achieved a level of prestige and reputation that is unrivaled in the United States. Its success is based on three major factors. First, we have carefully preserved the original formula—an environment dedicated solely to German language, literature, and cultural studies. At the heart of these studies is the Language Pledge, unique to Middlebury, and a co-curricular program, which provides a wealth of culturally authentic contexts. Secondly, we have changed with the times. We have enriched our course offerings by deepening our emphasis on German Studies. Our teaching methodologies stress individualized attention and make full use of new technologies and assessment methods. Finally, and most importantly, we have always been able to attract first-rate faculty members whose expertise, experience, and dedication guarantee the quality of our endeavor.

As you leaf through this catalogue, you will sense the richness and diversity of our program: In the seven-week program, we continue to be mindful of the demands of our graduate level learners by introducing language and culture learning. We have also enriched our time-tested teaching methods with a well-balanced dosage of computer and video learning, and we continue to stress the interconnectedness of our academic and co-curricular offerings. In the six-week program we continue our traditional offerings in culture, literature and language pedagogy. This year we are especially excited about the team-taught interdisciplinary course on "German Expressionism,"which will draw on the expertise of four professors and will combine the visual arts, film, literature and music of one of Germany's most creative cultural periods. This course will be augmented and given an extensive historical and social background in another course about the history of the Weimar Republic from 1918-1933. We will also complete our "historical trilogy": After the BRD and Austria, we will offer an introduction to Switzerland with the course "Sonderfall Schweiz." In the language area, which offers an especially rich

program this year, "The History of the German Language" will be taught and for the first time a creative writing course in German on "The Art of Writing." The "Advanced Language Practice" will use questions of German identity to provide intensive practice in written and spoken German. In addition, the newly revamped "Introduction to Text Analysis," students have the choice between an intensive study of "Goethe's Faust. Der Tagödie Erster Teil" and an analysis of German literature after 1945 using "the battle of the sexes" as motive to be explored in different contexts and under different perspectives. Of special interest for our German language teachers should be the 3-week workshop offering a methodological analysis of visual texts and use of gestures in German language teaching. The workshop will be offered during the second half of the program.

The co-curricular program features our two film series which will be stocked with the latest German films. The academic lecture series will feature among others the German Generalkonsul from Boston with an analysis of current issues and trends in German politcs; a lecture on Germany's participations in peace missions; and will be crowned by the Karl and Anna Zernik Memorial Lecture, which will be delivered by our colleague, Associate Professor Christine Geffers-Browne. This year's German writer on the faculty, Liane Dirks, will read from her latest works and there might even be a reading from the samplings of student works produced in the "Art of Writing" course. This year, we also welcome the return of Henriette Dehler, Dramaturgin of the Mecklenburgisches Staatstheater. She will stage the German play and you will have the opportunity to shine in that theater production. There will be plenty of opportunity for some serious singing in the German choir. You definitely do not want to miss the spectacular performances of the students in the German for Singers and Vocal Coaches program directed by Dr. James McDonald. If you still have energy and time left, you might lend your legs to the German soccer team or you might simply want to hit a volleyball, throw a Frisbee, challenge your director to a tennis match or your favorite professor to a chess game. You might want to join the weekly discussions of German-American political issues, accept an invitation by the Bibelkreis or the philosophy group or even offer your talents to the production of our German radio show or newspaper. No matter what your hobbies and interests are, we want you to participate, and we want you to join us when we take our 93rd German language plunge in the summer of 2007.

Wir erwarten Sie. Herzlich willkommen!

Jochen Richter
Director

The German School

The German School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading toward the M.A. or D.M.L. degree. The School in Germany has programs designed for undergraduates wishing to spend their junior year in Mainz or Berlin, and for graduates who complete their M.A. degree with an academic year in Mainz or Berlin. All programs of study emphasize both the development of language skills and the understanding of German culture. Classes from beginning courses through the doctoral level are taught in German, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language. A summer at the Language Schools is an intensive one by design and the demanding pace of the program is sustained by the low student-teacher ratio.

Graduate Degrees

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement exams taken prior to registration.

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

Students must successfully complete a preliminary summer in Vermont before being officially accepted to degree candidacy. A highly-qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

The M.A. degree in German requires twelve courses to be taken over a series of summers on the Vermont campus or a combination of a summer in Vermont and an academic year in Mainz or Berlin. It is designed as a broadly-based program of study in itself, rather than as the first stage of a doctoral program.

Degree Requirements: Students who wish to complete the M.A. degree over a series of summers on the Middlebury campus must take the following seven courses: *Advanced Language Practice* (if not exempted); *Introduction to Text Analysis;* one linguistics course; two courses in German Studies, including art history, philosophy, music, economics, history, or

sociology; one course in teaching methodology, including and one seminar in which the student has to write a *Proseminararbeit* (15–20 pages).

The remaining five courses may be concentrated in one or two of the following areas: literature, linguistics, or civilization. One of these must be a seminar in which the student writes a *Seminararbeit* (20–25 pages). The seminar which includes the *Seminararbeit* may be taken as early as the second summer, and should be taken no later than the third. Students normally write the *Proseminararbeit* before the *Seminararbeit*.

The director or associate director may waive *Advanced Language Practice* on the basis of demonstrated proficiency to allow a student to take another course.

Students planning to complete the M.A. through the program in Mainz or Berlin must take *Introduction to Text Analysis*, a seminar which includes a *Proseminararbeit*, and a third course during the required preliminary summer in Vermont. It is strongly recommended that the third course be a survey course in literature, history, or philosophy.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A master's degree in German is a prerequisite for entrance to the D.M.L. program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in German; three graduate courses in a second language (French, Italian, Russian, or Spanish); a comprehensive written and oral examination in German; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus, during which they enroll for credit in two advanced graduate courses in German and write a qualifying paper.

Inquiries should be addressed to the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credits

Credit is defined in terms of *units*. [One unit equals three semester hours.]

Undergraduate courses in the seven-week session (levels 100-400) normally award three units (nine semester hours) of undergraduate credit. A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit. For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years.

Transfer Credits

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the Registrar of the Language Schools to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in German in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken for a grade rather than on a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the *Language Schools Handbook*.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Enrollment

Upon acceptance, all students must pay a $400 **non-refundable** enrollment deposit to be applied to the tuition charges.

Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Mainz. They may enroll in courses in one language school only and are normally enrolled in courses at one level only. Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School.

Applications are processed until the start of the program in June, but as the School may be fully subscribed by mid-April, early application is desirable.

Application materials for the 2008 summer session and the 2008–09 academic year abroad will be available in the fall of 2007 from:

The German School
Middlebury College
Middlebury, VT 05753
802-443-5510
languages@middlebury.edu
www.middlebury.edu/ls

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

Administration, Faculty, and Staff

Director: JOCHEN RICHTER, Mary Biehler Professor of German, Allegheny College; Ph.D., Syracuse University

Associate Director: KARL OBRATH, Associate Professor of German , University of Cincinnati; Ph.D., University of Cincinnati

Faculty

HENRIETTE DEHLER, Dramaturgin am Mecklenburgischen Staatstheater Schwerin; M.A., Humboldt Universität Berlin

LIANE DIRKS, Freie Schriftstellerin, Köln; Diplom-Verwaltungs-wissenschaftlerin, Universität Köln

ANA DJUKIC-COCKS, Assistant Professor of German, SUNY College at Oswego; Ph.D., University of Cincinnati

HANS GABRIEL, Assistant Professor of German, North Carolina School of the Arts; Ph.D., University of Virginia

CHRISTINE GEFFERS-BROWNE, Associate Professor of German and Director of German Language Program, Brandeis University; D.M.L., Middlebury College

ROMAN GRAF, Associate Professor of German, Middlebury College; Ph.D., University of North Carolina at Chapel Hill

BARBARA HECK, Instructor of German, teaching ESL, Universität St. Gallen and Baseler Zentrum für Bildung; M.A., Ohio State University

JAMES MCDONALD, Faculty Member, Voice Department, New England Conservatory; Director of German for Singers and Vocal Coaches Program; D.M.A., Catholic University of America

RUTH ANN MCDONALD, Faculty Member, Collaborative Piano Department, New England Conservatory; Accompanist and Vocal Coach in the German for Singers and Vocal Coaches Program; D.M.A., Catholic University of America

IRENE MITTELBERG, Wissenschaftliche Mitarbeiterin, Lehrstuhl Angewandte Linguistik, Europa-Universität Viadrina Frankfurt (Oder); Ph.D., Cornell University

ALEXANDRA MITTLER, Instructor of German, Syracuse University; Dr.phil., Bayrische Julius-Maximilian Universität

MARIA MORRISON, Instructor of German, Colby College; M.A., University of Virginia

RAINER NICOLAYSEN, Privatdozent für Neuere Geschichte, Universität Hamburg, und Lehrbeauftragter für Sozial- und Kulturgeschichte, Universität Lüneburg; Dr. phil., Universität Hamburg

VERONICA OSTERTAG, Instructor of German, University of Arizona at Tucson; M.A., University of Arizona at Tucson

STEVEN J. RANDALL, Instructor of German, University of Arizona at Tucson; M.A., University of Arizona at Tucson

ROGER RUSSI, Assistant Professor, Central Piedmont Community College; Ph.D., University of North Carolina at Chapel Hill

CLAUDIA SANDBERG, Instructor of German, University of Southampton, United Kingdom; M.A., University of Arizona at Tucson

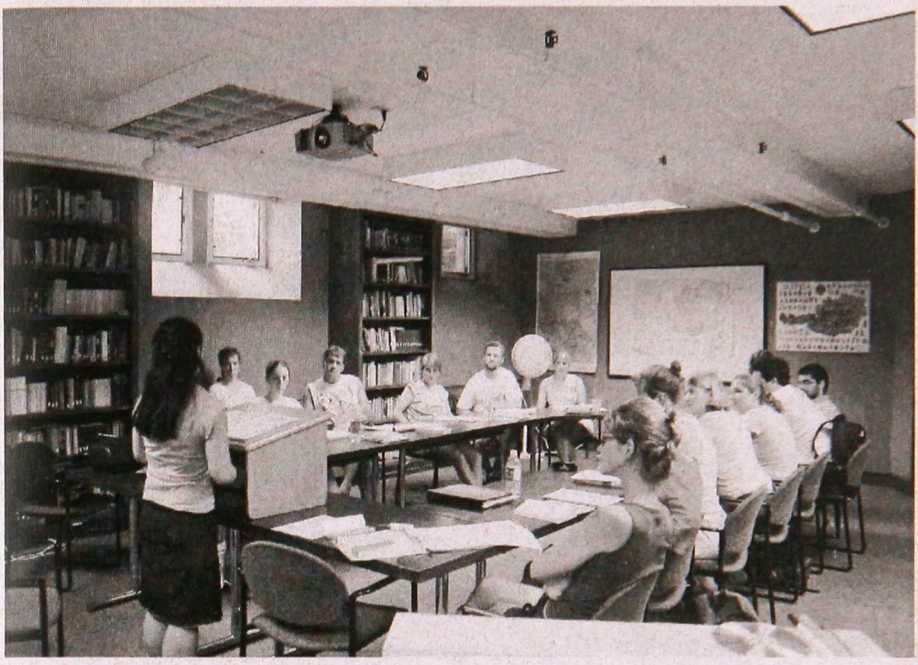
HANS-MICHAEL SPEIER, Autor und Literaturwissenschaftler, Freie Universität Berlin; Honorary Adjunct Professor, University of Cincinnati; Dr.phil., Freie Universität Berlin

RENATA SZCZEPANIAK, Juniorprofessorin, Johannes Gutenberg Universität Mainz; Dr.phil., Johannes Gutenberg Universität Mainz

CHRISTINA WEGEL, Assistant Professor of German, University of North Carolina; Ph.D., University of California at Los Angeles

Visiting Faculty

MICHAEL GEISLER



German graduate seminar in the Max Kade room

Administrative Staff

CHRISTINA CARTWRIGHT, Coordinator, German School at Middlebury College; B.A., Middlebury College

TESSA WEGENER, Bilingual Assistant; M.A., University of Kentucky

JESSIE BROWN, Bilingual Assistant; M.A., Middlebury College

German for Singers and Vocal Coaches Master Class Teachers

CAROLYN HAGUE
JULIE KAUFMANN
MICHAEL PINKERTON

Teaching Assistants

BARBARA GIEGERICH
ANDREA GIESZL
LAUREN KLEIN
DAVID WILDERMUTH

Seven-Week Intensive Language Courses

GRMN 3101–3102–3103 Elementary German

Instructors: Ostertag (coordinator), Mittler, Morrison, Randall and Sandberg

Daily activities include four hours of classroom instruction, plus additional work in a computer lab. Emphasis will be placed on the grammatical structures of German as well as on conversation and correct pronunciation. Reading comprehension skills are introduced through primary texts, including literature. Throughout the program, audio-visual presentations supplement regular classroom activities. (3 Units)

Required text: Moeller, Adolf, etc., *Deutsch Heute*, 8th ed. (Houghton Mifflin); additional materials will be made available. The German School recommends that students obtain the *Deutsch Heute* package from the College Store on campus after arrival.

Note: All students who have prior knowledge of German and want to be placed beyond the Elementary German level (3101-3102-3103) are required to take an analytical placement examination involving all four skills. On the basis of the test results, students will be advised concerning their course selections.

GRMN 3198–3199–3200 Early Intermediate German

Instructors: Heck (coordinator), and Obrath

The successful completion of this course corresponds to the equivalent of second and third semester German. The active use of all major points of basic grammar and vocabulary is stressed in order to bring students to a common working level in the four skills. During the second half, a greater emphasis will be placed on the development of writing skills and reading strategies with cultural and literary texts. Audio-visual materials supplement the four hours of daily classroom instruction. Listening comprehension and pronunciation practice require the use of the language laboratory. (3 Units)

Required texts: Moeller/Liedloff et al., *Kaleidoskop*, 7th ed. (Houghton Mifflin); Spaethling & Weber, *Literatur Eins*, 2nd ed. (W.W. Norton); additional texts and materials will be made available.

GRMN 3201–3202–3203 Intermediate German

Instructors: Djukic-Cocks (coordinator), Mittler, and Russi

This is an integrated program consisting of four hours of classroom instruction and some work in the language laboratory. To develop the four skills, students take three basic courses: Grammar Review, Composition and Conversation, German Culture and Life, plus one literature module for each half of the term. (3 Units)

Required texts: Rankin & Wells, *Handbuch zur deutschen Grammatik*, 3rd. ed. (Houghton Mifflin); Friedrich Dürrenmatt, *Der Besuch der alten Dame* (Houghton Mifflin); Wells & Morwedge, *Mitlesen, Mitteilen. Literarische Texte zum Lesen, Sprechen, Schreiben und Hören* (Thomson & Heinle); Motyl-Mudretzkyj & Späinghaus, *Andres Gedacht* (Houghton Mifflin).

GRMN 3301–3302–3303 Advanced German I

Instructors: Graf (coordinator), Morrison, and Wegel

The courses at the 300 level are designed as an integrated program for language learning. The program includes advanced grammar/conversation and composition, contemporary German culture and literature. Some additional language and computer work is required. (3 Units)

GRMN 3301 Advanced Grammar and Communication

This course meets two hours per day to analyze and provide advanced grammatical structures, provide intensive written and oral language training, offer insights into German ways of perception, and teach strategies of communication and language learning. For this course, some additional language and computer laboratory work is required. (1 Unit)

Required text: Dreyer & Schmitt, *Lehr- und Übungsbuch der deutschen Grammatik* (2000 edition, Hueber Verlag).

GRMN 3302 Modern German Literature

This course will use short German prose to enrich cultural context, increase vocabulary, reinforce grammatical and communicative structures, and introduce methods of literary interpretation. (1 Unit)

Required text: Turneaure, *Im Spiegel der Literatur* (W.W. Norton).

GRMN 3303 German Culture and Society

This course introduces aspects of the German cultures—arranged in weekly themes—and some historical background to facilitate a better understanding of the German cultures and societies, as well as increase vocabulary and reinforce grammatical and communicative structures. (1 Unit)

Required text: Blumoehr, *Die Gesellschaft der Bundesrepublik Deutschland: Sozialstrukturen im Wandel* (C.C. Buchners Verlag Series)

Note: Students at the third level are encouraged to take the examination Zertifikat Deutsch als Fremdsprache *administered through the Goethe Institute in Boston for a small additional fee.*

GRMN 3401–3410 Advanced German II

Instructor: Geffers-Browne (coordinator)

The courses at the 400 level seek to develop the speaking and writing strategies applicable to specific types of discourse and to apply them to the study of literature and culture. This level has a three-pronged offering.

In addition to the two courses listed below, the student will select a third course from the six-week-program.

Volleyball team warms up

GRMN 3401 Stylistics, Expository Writing, and Communication
This course meets two hours daily and forms the core of the 400-level program. It aims at strengthening the student's ability to write and speak German at an advanced level through development of speaking, listening, reading, and writing skills with an emphasis on advanced elements of communication and style. Attention will be paid to fine points of grammar, use of idioms, and appropriate register. Classroom activities are enhanced by audio and video material as well as visitations by, and subsequent discussions with, Language School guests and visitors. Lectures, films, and other cultural events of the German School will be incorporated into the course. (1 Unit)
Required text: Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett); additional materials will be available.

GRMN 3410 20th Century Literature of the German Speaking Countries
Based on literary texts of various lengths the course explores issues of cultural and historical importance as reflected by literature throughout the century. The course aims at expansive classroom discussions, creative writing assignments of increasing difficulty, and students' presentations on different literary topics. It also incorporates audio and video material appropriate and related to the various literary pieces being elaborated on in class. (1 Unit)
Required text: Thomas Mann, *Tristan;* Friedrich Dürrenmatt, *Die Physiker;* Bernhard Schlink, *Der Vorleser;* and various stories/poems as handouts.

In addition to 3401 and 3410, students will select one unit from the six-week-program.

Note: Students at the fourth level are encouraged to take the examination Zentrale Mittelstufenprüfung *through the Goethe Institute in Boston for a small fee.*

German for Singers and Vocal Coaches

The German for Singers and Vocal Coaches program includes two basic components: language learning and musical performance. The *language component* provides daily instruction in grammar and conversation at a level appropriate to the student's proficiency as demonstrated on a placement test. Special attention will be given to German diction, conversational style, and poetic interpretation. For the language portion of this program two units of credit are awarded, and the courses are offered on four levels:

GRMN 3105–3106 Elementary German for Singers
Gabriel (coordinator)
Daily activities include three hours of classroom instruction, plus additional work in the computer center. Emphasis will be placed on the grammatical structures of German, conversational survival skills, diction, and pronunciation, as well as music vocabulary. (2 Units)
Required text: DiDonato, Clyde & Vansant, *Deutsch, Na Klar!,* 4th ed., (McGraw-Hill).
Recommended text: Barber, *German for Musicians* (Indiana University Press); additional materials will be available.

GRMN 3195–3196 Early Intermediate German for Singers
Heck (coordinator)

GRMN 3205–3206 Intermediate German for Singers
Djukic-Cocks (coordinator)
Daily activities include two hours of grammar review, conversation, and composition practice to develop the four basic language skills. Pronunciation and diction are an integral part of this course, which also requires some activities in the computer center. (2 Units)
Required text: Same as for GRMN 3201-3203.

GRMN 3305–3306 Advanced German for Singers
Graf (coordinator)
Advanced Grammar and Communication meets two hours per day to analyze and practice advanced grammatical structures, to provide intensive written and oral training, to offer insights into the German way of perception, and to develop communication and reading skills. Some additional work in the computer laboratory is required. (2 Units)
Required text: Same as for GRMN 3301-3303.

GRMN 3405–3406 Advanced German for Singers II
Geffers-Browne (coordinator)
Stylistics, Expository Writing, and Communication meets two hours per day and aims at strengthening the student's ability to write and speak German at an advanced level. (2 Units)
Required text: Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett).

Performance Component
The performance component of the German for Singers and Vocal Coaches program carries one unit of credit. Enrollment in one of the following four courses includes enrollment in voice and coaching.

GRMN 3104 Elementary Lyric Diction (1 Unit)
McDonald and staff

GRMN 3194 Early Intermediate Lyric Diction (1 Unit)
McDonald and staff

GRMN 3204 Intermediate Lyric Diction (1 Unit)
McDonald and staff

GRMN 3304 Advanced Lyric Diction I (1 Unit)
McDonald and staff

GRMN 3404 Advanced Lyric Diction II (1 Unit)
McDonald and staff

For a complete description of the program see the special brochure, **German for Singers and Vocal Coaches**.

Six-Week Graduate Program of Studies

A normal load is three courses per summer to be selected in consultation with the director or associate director. First-year students are placed in the courses most appropriate to their linguistic proficiency. All new students are required to take a placement test before they arrive on campus. Only courses designated seminars may be taken to write a *Proseminar-* or *Seminararbeit.*

Language

GRMN 6601 Advanced Language Practice
Richter, 10:00–11:00 A.M.
The course provides intensive practice in written and spoken German. It reviews specific grammatical problems, deals with selected stylistic areas, and concentrates on the writing of expository prose. The course is targeted to address individual needs of the participants. This year, the course deals with cultural issues the Germans face 60 years after the end of World War II.
Required texts: Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett); Bastian Sick, *Der Dativ ist dem Genitiv sein Tod, Bd. I und II* (Kiepenheuer & Witsch). Aditional texts will be made available.
Recommended texts: Duden, *Das Stilwörterbuch* (Langenscheidt); Tomaszewski/Rug, *Meine liebsten 199 Fehler* (Klett).

GRMN 6636 The History of the German Language
Szczepaniak, 12:00–1:00 pm
In this course, the participants analyze the key developments during 1500 years of the history of the German language. Among these developments are several dramatic typological upheavals such as the shift from a synthetic to an analytical language type, the phonological change from syllable to word language, the syntactic development from OV to VO word order, the rise of the framing constructions. In addition, the paths and principles of the development of new grammatical units *(grammaticalization)* like the definite articles and auxiliary verbs will be worked out.
Required texts: Nübling, *Historische Sprachwissenschaft des Deutschen. Eine Einführung in die Prinzipien des Sprachwandels* (Narr); König, *dtv-Atlas deutsche Sprache* (dtv); Schweikle, *Germanisch-deutsche Sprachgeschichte im Überblick.*

GRMN 6640 The Art of Writing
Dirks, 10:00–11:00 A.M.
The course is an introduction into the art of creative writing and story telling. It explores composition and structure of stories, the interplay of discovery and invention, linguistic instinct and precision and the creative potential of the language in regard to critical thinking as well as the usage of research skills. In addition to the independent writing of texts, the theory of the novel and basic aspects of poetics will be considered. Theoretical background material will be supplied and the possibility to produce scientific texts will be offered.
Required texts: Dirks, *Krystyna* (Verlag Kiepenheuer & Witsch);
Recommended: Dirks, *Falsche Himmel* (Verlag Kiepenheuer & Witsch)

German Studies

GRMN 6632 *"Sonderfall Schweiz?"* An Introduction to the History, Culture and Identity of Switzerland
Nicolaysen, 9:00–10:00 A.M.
Switzerland with its four official languages is situated in the center of Europe without being a member of the European Union. It is considered one of the most international nations, but did not join the United Nations until 2002. It impressed the world through its unusual forms of direct democracy, but did not introduce the general right to vote for women until 1971. Where do these peculiarities of Switzerland originate and how are they to be understood? Going beyond the well-known stereotypes, the seminar will attempt to analyze the "Phenomenon Schweiz." After a condensed review of the history back into the 13th century, the course will concentrate on the recent 100 years of Swiss history and culture.
Required text: Reinhardt, *Geschichte der Schweiz* (Verlag H. C. Beck).

GRMN 6644 Opportunities and Crises of the First German Democracy: A Social and Cultural History of the Weimar Republic 1918–1933

Nicolaysen, 11:00 A.M.–12:00 P.M.

The first democracy on German soil lasted only a little longer than 14 years and resulted, as is well known, in Hitler's assumption of power. However, the history of the Weimar Republic cannot exclusively be understood from the perspective of its fatal ending. The specific tension of the time, the fundamental problems and the opportunities of Weimar need to be considered as well. Topics include the Versailles Peace Treaty, the party and parliamentary systems, economic and social politics, gender roles and mentalities, art and literature, "mass culture" and everyday life as well as the conditions and circumstances of the downfall of the Weimar Republic in 1933.

Required text: Kolb, *Die Weimarer Republik*, 6. überarbeitete and erweiterte Auflage (R. Oldenbourg Verlag).

GRMN 6631 German Expressionism in Art, Film, Literature and Music

Richter, 8:00–9:00 A.M.

Expressionismus usually refers to the German culture revolution from 1910 to 1925 which included the fine arts, film, literature and music and had a profound impact on the development of modern ways of expression. It created new formal approaches and developed specific themes and motives for the new century. The course is divided into four modules and will explore paintings by artists such as Kandinsky, Kirchner and Nolde; films like Das Kabinett des Dr. Caligari (Wiene) and Metropolis (Lang); poetry by Benn, Heym, Stramm and van Hoddis; and music by Berg, Schönberg and Webern.

Required texts: A reader will be made available.

GRMN 6610 Introduction to Text Analysis
Speier, 9:00–10:00 A.M.
An introduction to reading and interpreting "texts" from various sources: writing (fiction and theory), film, and art. Students will investigate the structures and strategies of such "texts" and will explore the traditions of culture, thought and composition that are at work in them. The goals of the course are to refine reading skills, to heighten awareness and knowledge of the structural elements that constitute any text, and to introduce to literary terminology and theories.
Required texts: Jochen Vogt, *Einladung zur Literaturwissenschaft* 5. Auflage (Fink); Ludwig Tieck, *Der blonde Eckbert* (Reclam); Johann Wolfgang von Goethe, *Torquato Tasso* (Reclam); Georg Büchner, *Leonce und Lena* (Reclam).

GRMN 6681 Faust Seminar
Speier, 11:00 A.M.–12:00 P.M.
Goethe's *Faust* is considered to be the pivotal work of German literature. For about 200 years it has remained in the public consciousness and maintained an amazing vigor and actuality. The major focus of this seminar about *Faust I* is a careful analysis of the text which will consider structure, style, and language as well as aspects of versification and dramaturgy. Origin and sources will be discussed as well as biographical and historical background and the place of the drama in Goethe's *Gesamtwerk*. Film versions of famous *Faust* productions will be compared and different critical responses to the play including the "modernity" of *Faust* will be explored.
Required texts: Johann Wolfgang von Goethe, *Faust: Der Tragödie Erster Teil* (Reclam); Gaier, *Erläuterungen und Dokumente zu Johann Wolfgang Goethe's „Faust" Der Tragödie Erster Teil* (Reclam).

GRMN 6645 The Battle of the Sexes: About *Lust und Last der Liebe* in German Literature after 1945
Dirks, 12:00–1:00 P.M.
Role models of men and women supply the best information about the everyday life of a society, about stagnation or progress, and about ideals and future conceptions. Love is the essential building material for many books. In German literature since 1945, gender relations reflect the changes of society in a unique way, and the division of Germany into East and West added its own flavor to the mix. The scenario extends from *Trümmerfrau* to the *Fräuleinwunder*, from *Kolchosenbäuerin* to *Männermörderin*, from yearning

Kriegsheimkehrer to the confessed single, and from committed revolutionary to the post- modern *Verweigerer*. History penetrates deeply into private life. Selected examples are used to illustrate important dates: the post-war time, the early sixties, the (19)68ers, the eighties, the fall of the wall and the beginning of the new millennium.

Required texts: Marlen Haushofer, *Wir töten Stelle/Das fünfte Jahr* (List Verlag); Zoe Jenny, *Das Blütenstaubzimmer* (Bertelsmann)

Teaching Methodology

GRMN 6643 Visual Texts and Gesture in German Language Teaching

(3-week session, July 26–August 16)

Mittelberg, 2:45–4:45 P.M.

In this workshop, we will explore how the pedagogical use of visual texts and artifacts (e.g., paintings, sculptures, prints, photographs and media combining words and images) may enhance student's linguistic competencies and cultural sensibilities. Trying out diverse methods of looking, describing and interpreting, participants will discover how talking and writing about art and other forms of visual communication may provide language students (and teachers) with opportunities to express themselves while gaining valuable insights into German cultural movements. We will also look at gestures commonly made by German speakers and discuss ways in which gestures may serve as tangible bridges between mind and language and how they allow us to communicate effectively in the classroom. Participants will develop portfolio materials for later use in their own teaching contexts.

Required texts: A reader will be made available.

Three-Week Workshop for Teachers and Students of German

GRMN 6643 Visual Texts and Gesture in German Language Teaching
(3-week session, July 26–August 16)
Mittelberg, 2:45–4:45 P.M.
Description: see under *Teaching Methodology*

The School in Germany

The School in Germany was founded in 1959. It is fully recognized by the academic senate of the Johannes Gutenberg-Universität, with which it is involved in an active exchange of faculty and students. Graduates and undergraduates also have the option to study at the Freie Universität in Berlin. The School in Germany is based in Mainz and the director of the school is the administrator for both Berlin and Mainz.

Graduate and undergraduate participants in Mainz take virtually all their courses with German students at the university. Middlebury College augments the offerings of the university with special courses and tutorials taught for program students by selected faculty from the university. Students in Berlin directly enroll in all course work with German students. Participants in the undergraduate program may choose a semester or a full year of study. The graduate program is available only for the full year.

Students are ultimately responsible for making their own housing arrangements, but Middlebury College has a special arrangement with the *Studentenwerk* enabling the program to place most students in university dormitories, providing additional contact with German university life. Private rooms and apartments are at an absolute premium in Germany; thus students who choose to find their own living quarters should plan to arrive in Germany in early September.

The period between the end of September and the beginning of classes is a required orientation period. The *Wintersemester* extends from mid-October to mid-February with a Christmas recess of about 10 days. The *Sommersemester* extends from the middle of April to the middle of July. The period between the beginning and middle of April is a required orientation period for new arrivals who will be spending only the *Sommersemester* at the university. Prior to each semester, the director of studies meets with students to guide them in their choice of courses.

Graduate Program

Graduate students must have a B.A. degree from an accredited institution of higher education, with a German major or its equivalent. A summer on the Vermont campus is required before students can be considered candidates for the M.A. degree. After successfully completing three courses at the summer session of the German School, M.A. candidates take at least nine courses, either at the Johannes Gutenberg-Universität or at the Freie Universität Berlin. With the permission of the director of studies, courses may be taken in disciplines such as *Deutsche Philologie, Literaturwissenschaft, Vergleichende Literaturwissenschaft, Film- und Theaterwissenschaften,* philosophy, history, political science, economics, or art history. Any student who passes fewer than four courses in either semester may be asked to withdraw from the program.

Undergraduate Program

In order to qualify for the Undergraduate Program, undergraduates must have junior standing, at least a B- average overall, and an average of B or better in German, plus at least two courses above the Middlebury College GRMN 3201-3202 level. Non-Middlebury College students can meet this requirement during a preliminary summer on the Vermont campus. All students are expected to enroll in a German course the semester preceding the term or year abroad. Undergraduates may enroll for the *Wintersemester,* the *Sommersemester* or the entire academic year.

In Mainz, the German professors in the *Deutsches Institut* frequently hold tutorials for the Middlebury students enrolled in their courses, providing our students with far more personal contact than is usually the case at German universities.

German choir practice

Course Offerings

The following list is representative of the courses offered in recent years. Some may not be offered every year.

Sample Mainz Courses

(Undergraduate and graduate study)

Lecture courses:
Contemporary German Drama
Superstitions
History of Eastern Europe
Economy and Society
German Family Names

Proseminars:
19th Century Novella
Detective Stories
Fairy Tales
Youth Culture in the 20th Century
Cultural History of the German Empire
Nietzsche and Art
Introduction to Comparative Literary Studies

Advanced Seminars:
Schiller's Dramas
Literature and Film
Tristan and Isolde
Brecht's Theater
Anna Segher's Novels
Teaching Landeskunde

Sample Berlin Courses
(Undergraduate and graduate study)

Lecture courses:
The Balkans in the Middle Ages: Myths, Facts, Interpretations
European History from 1600–1650
European Economic and Social History of the 19th and Early 20th Centuries
History of the German Language
Literature of the Weimarer Republic
Literature of the Middle Ages

Proseminars:
Agrarian History of the Middle Ages
Berlin in the Year 1948
Gender Ideology and Gender Politics in National Socialism
Political Economy in Europe:Between Competition and Cooperation
Introduction to the Structure of the European Union
Bertolt Brecht: Poetry
Literary Berlin Images of the Present

Advanced Seminars:
Political Discussions of the 16th Century
Hegel and Marx
Globalization and Democracy
German-Polish Relations 1990–2000
International Women's Movement and Politics
Goethe and Italy
The Novel of the 50s

For further information and an application, please contact:

The School in Germany
Sunderland Language Center
Middlebury College
Middlebury, VT 05753

Graduate program:
(802) 443-5510
languages@middlebury.edu
www.middlebury.edu/ls

Undergraduate program:
(802) 443-5745
schoolsabroad@middlebury.edu
www.middlebury.edu/sa

German theatre production 2006

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ
President of Middlebury College
Ph.D., Columbia University

MICHAEL E. GEISLER
Dean of Language Schools and Schools Abroad
Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the German School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

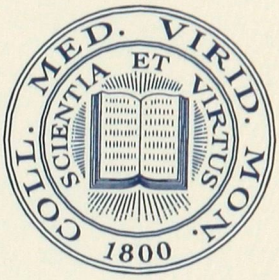
The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

The Language Schools
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

On the cover: German School group photo 2006

Middlebury College Language Schools



Convocation

Sunday, June 17, 2007
Mead Memorial Chapel

Introduction	Michael Geisler *Dean of Language Schools and Schools Abroad*
Welcome	Ronald D. Liebowitz *President*
Womensing ***Fengyang Ge* (Chinese)** ***Hotaru Koi* (Japanese)**	*Mary Barnett* *Susan Gallagher Borg '68* *Suzanne Germain, SP'86* *Anna Sun '85* *SuWhite '82 and IT'80*
Introduction of Directors and Staff	Michael Geisler
Russian School (founded 1945)	Karen Evans-Romaine, *Director* John Stokes, *Coordinator*
Chinese School (founded 1966)	Jianhua Bai, *Director* Anna Sun, *Coordinator*
Japanese School (founded 1970)	Kazumi Hatasa, *Director* Caroline Damon, *Coordinator*
Arabic School (founded 1982)	Mahmoud Abdalla, *Director* Bill Mayers, *Coordinator*

Language Schools Senior Staff

Sandra Bonomo
Language Schools Budget and Personnel Coordinator

Marilyn Ewell
Associate Registrar for Language Schools and Schools Abroad and Bread Loaf School of English

Macky Gaines
Operations Manager, Language Schools

Kevin Hurley
Assistant Dean for Institutional Integration

Elizabeth Karnes Keefe
Assistant Dean of Language Schools and Schools Abroad

Linda Marchica
Assistant to Dean of Language Schools and Schools Abroad, DML Coordinator

Jamie Northrup
Director of Institutional Collaboration and Marketing

***Baikal* (Russian)** Womensing
***Aloma* (Arabic)**

Remarks Michael Geisler

Conclusion

Guest Organist: Emory Fanning, *Professor Emeritus of Music*
Carilloneur: George Matthew, Jr.

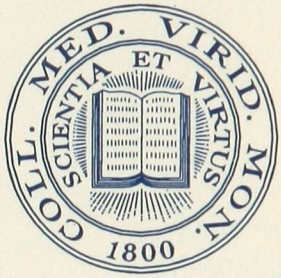
With thanks to our ushers:
Aaron Gaines and Julia Geisler

Middlebury College Mission Statements

At Middlebury College we challenge students to participate fully in a vibrant and diverse academic community. The College's Vermont location offers an inspirational setting for learning and reflection, reinforcing our commitment to integrating environmental stewardship into both our curriculum and our practices on campus. Yet the College also reaches far beyond the Green Mountains, offering a rich array of undergraduate and graduate programs that connect our community to other places, countries, and cultures. We strive to engage students' capacity for rigorous analysis and independent thought within a wide range of disciplines and endeavors, and to cultivate the intellectual, creative, physical, ethical, and social qualities essential for leadership in a rapidly changing global community. Through the pursuit of knowledge unconstrained by national or disciplinary boundaries, students who come to Middlebury learn to engage the world.

The mission of the Language Schools is to provide excellent instruction in language, literature, linguistics, and culture each summer in a controlled, intensive, immersion environment that offers students unlimited opportunities to use the target language with native and near-native language professionals, and with each other. The curriculum is supported by an extensive co-curricular program to enhance classroom learning. Our pedagogical approach is competency based; we employ first-rate instructors from around the world, select from the best materials and methods available, and make use of innovative technology where appropriate. We are dedicated to the premise that without real competency in language there can be little true cultural understanding, and, that to be truly effective, language teaching must provide meaningful insight and access into other cultures.

Middlebury College Language Schools



Convocation

Wednesday, July 4, 2007
Mead Memorial Chapel

Introduction	Michael Geisler *Dean of Language Schools and Schools Abroad*
Welcome	Ronald D. Liebowitz *President*
***Cin Cin* (Italian)** ***En Montant La Rivière/ Mon Joe* (French)**	Womensing *Mary Barnett* *Susan Gallagher Borg '68* *Suzanne Germain SP'86* *Anna Sun '85* *SuWhite '82 and IT'80*
Introduction of Directors and Staff	Michael Geisler
German School (founded 1915)	Jochen Richter, *Director* Tina Cartwright, *Coordinator*
French School (founded 1916)	Aline Germain-Rutherford, *Director* Beverly Keim, *Coordinator*
Spanish School (founded 1917)	Susan Carvalho, *Director* Audrey LaRock, *Coordinator* Jaime Thiesen, *Coordinator*
Italian School (founded 1932)	Antonio Vitti, *Director* Kara Gennarelli, *Coordinator*
Russian School (founded 1945)	Karen Evans-Romaine, *Director* John Stokes, *Coordinator*
Chinese School (founded 1966)	Jianhua Bai, *Director* Anna Sun, *Coordinator*
Portuguese School (founded 2003)	Carmen Chaves Tesser, *Director* Sandra Bonomo, *Coordinator*

Language Schools Senior Staff

Sandra Bonomo
Language Schools Budget and Personnel Coordinator

Terence Crouch
University Relations Coordinator

Marilyn Ewell
Associate Registrar for Language Schools and Schools Abroad and Bread Loaf School of English

Macky Gaines
Operations Manager, Language Schools

Kevin Hurley
Assistant Dean for Institutional Integration

Elizabeth Karnes Keefe
Assistant Dean of Language Schools and Schools Abroad

Linda Marchica
Assistant to Dean of Language Schools and Schools Abroad, DML Coordinator

Jamie Northrup
Director of Institutional Collaboration and Marketing

***Levantous* (Portuguese)** Womensing
***Abendstille* (German)**
***La Bamba* (Spanish)**

Remarks Michael Geisler

Guest Organist: Kevin Parizo
Carilloneur: George Matthew, Jr.

Thanks to Our Ushers:
Aaron Gaines, Julia Geisler, and Trevor Lin

Middlebury College Mission Statements

At Middlebury College we challenge students to participate fully in a vibrant and diverse academic community. The College's Vermont location offers an inspirational setting for learning and reflection, reinforcing our commitment to integrating environmental stewardship into both our curriculum and our practices on campus. Yet the College also reaches far beyond the Green Mountains, offering a rich array of undergraduate and graduate programs that connect our community to other places, countries, and cultures. We strive to engage students' capacity for rigorous analysis and independent thought within a wide range of disciplines and endeavors, and to cultivate the intellectual, creative, physical, ethical, and social qualities essential for leadership in a rapidly changing global community. Through the pursuit of knowledge unconstrained by national or disciplinary boundaries, students who come to Middlebury learn to engage the world.

The mission of the Language Schools is to provide excellent instruction in language, literature, linguistics, and culture each summer in a controlled, intensive, immersion environment that offers students unlimited opportunities to use the target language with native and near-native language professionals, and with each other. The curriculum is supported by an extensive co-curricular program to enhance classroom learning. Our pedagogical approach is competency based; we employ first-rate instructors from around the world, select from the best materials and methods available, and make use of innovative technology where appropriate. We are dedicated to the premise that without real competency in language there can be little true cultural understanding, and, that to be truly effective, language teaching must provide meaningful insight and access into other cultures.